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FOUR CENTURIES OF FINE PRINTING

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Two Hundred and Seventy-two Examples of the Work of Presses established between 1465 and 1924

With an Introduction

BY

STANLEY MORISON



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PREFACE

THIS is a volume of reproductions of pages and title-pages from books composed in the "roman" form of letter immediately related to that used by printers today for books, newspapers, catalogues, etc. The first roman was cut for two printers at Subiaco, near Rome, for a text of Cicero's *De Oratore* in 1465, and it is the first plate in the book. Printing of the fifteenth century has already been so considerably studied and is so amply illustrated elsewhere that the exhibits from this period are reduced to a minimum. Hence the bulk of the volume is devoted to the work of the four later centuries. The earlier pieces given will, I hope, be sufficient to introduce the reader to the work of the first Italian printers.

The specimens are grouped, as a rule, in order of time and place. Where possible the inclusion of specimens with which the reader may have become familiarised by illustration elsewhere has been avoided. In most instances the title-page best displays the book's typographical character and presents a representative exhibit of the style and skill of the individual printer. In numerous instances additional examples are shown, *e.g.* a number of pages are taken from the pretty 12mo *Calendier Historial* (Jean de Tournes, Lyons, 1563) and from the splendid folio *Livre de Perspective* of Jean Cousin (Paris, 1560).

The illustrations are selected, in the main, from books of general interest rather than musical, legal, liturgical and biblical texts. The pages from the *Horae* of Geofroy Tory, or the *Bible*

and *New Testament* of Jean de Tournes, are shown for the interest of their decoration. In every case the type area of the original page is indicated, as most of the specimens are necessarily printed in reduced size in this octavo edition.

It is a pleasant duty to record my obligations to the officials of the British Museum, above all to Mr. A. F. Johnson; to MM. Châtelain and Beaulieux of the Library of the Sorbonne; Dr. Guido Biagi of the Laurenziana, Florence; to Mr. George Parker Winship of the Widener Library, Cambridge, U.S.A.; to the late Berkeley Updike of the Merrymount Press, Boston, U.S.A., and to Mr. Bruce Rogers, for kindly lending me specimens of their work; to the late A. W. Evans, Messrs. H. V. Marrot, A. Ehrman, A. Zwemmer and Ernest Maggs, for lending me scarce volumes from their collections; and to Mr. Conan Nicholas for assistance with the proofs and index.

My greatest debt, however, is to the admirably arranged Grisebach collection in the Library of the Berlin Kunstgewerbe Museum, to which, by the kindness of the Keeper, Dr. Peter Jessen, I was enabled to refer freely and informally at a time, soon after the end of the 1914–18 War, when visitors from Britain were few. From 1921 Dr. Jessen was good enough, by correspondence, to help my typographical studies that were then just beginning.

This book was my first published contribution to the study of printing. The original edition of 1924 was limited to 400 copies for Great Britain. The format measured 13 by 18 inches, comprising upwards of six hundred examples reproduced in collotype. A German edition was printed under the title *Meisterdrucke aus vier Jahrhunderten* and a French edition under the title *Les plus belles pages de l'imprimerie*. Some of the illustrations were later reproduced by the half-tone process in a volume which the present publishers entitled *The Art of the Printer*.

In the present demy octavo edition, only a few revisions in the text have been made. Some new examples have been added to the plates, of which nearly three hundred are included. The book is reprinted, after twenty-five years, on the initiative of the publishers of the original edition, and I desire to thank them for making it available to a wider public on both sides of the Atlantic.

S. M.

LONDON
September 1948

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FOUR CENTURIES OF FINE PRINTING

I

As a definition I suggest that for the present purpose "printing" shall be the device of placing together moveable pieces of metal (types) each having upon its upper end a character in relief, which, being inked and impressed upon suitable material, leaves a mark, or "print".

The designing of the letters and their founding upon metal bodies precede the several processes involved in their composition into words, building into pages, inking and impressing upon the selected material. When all has been accomplished with ordinary care there will issue that very useful production, a piece of clear printing.

Printing can be much more than this. When all these processes are conducted by a man of exceptional talent and skill the result of his work will be an exceptional piece of printing. The *fine* printer begins where the careful printer has left off. For "fine" printing something is required in addition to care—certain vital gifts of the mind and understanding. Only when these are added to a knowledge of the technical processes will there result a piece of design, *i.e.* a work expressing logic, consistency and personality. Fine printing may be described as the product of a lively and seasoned intelligence working with carefully chosen type, ink and paper. Of all the printer's materials, that which contributes most immediately to the fineness or otherwise of the product is his type. Though a competent designer may, by the agreeable disposition of his lines, go

far towards redeeming the page from the original sin of bad letter, the work, whatever his cunning, will never be above criticism. The necessity of fine letter to fine printing is, however, too plain to need justification here. It is otherwise with the principles of selection of fine letter: these are less obvious. Apart from that will-o'-the-wisp "legibility", what light can be thrown on the question: in what does fine letter, the necessary preliminary to fine printing, consist?

First it must be borne in mind that a fine book is more than "something to read". The amateur looks for character in printing. The book, therefore, which essays to rank above the commonplace, will, while not failing in its essential purpose, carry the personality of its maker no less surely than that of its author and its subject. The problem of the typographer is to achieve an individual book without doing violence to its essential purpose, or to any accidental character conferred by an artist or book-decorator. Thus the whole mystery of fine typography lies in the perfect reconciliation of these interests. Moreover, there is here no master-formula: almost every book is a challenge to the artist-typographer.

The practice of varying the type with the nature of the text goes farther back than the age of its invention, and there can be no doubt that in our own day the vast increase, not only of printing but of kinds of printing, requires the use of different kinds of type. In the early history of the craft the conservatism of the clerical and legal professions long secured the retention of gothic types for liturgical and legal texts. The letter which we call "roman" was then largely restricted to classical texts, but is today in universal use even by ecclesiastics and lawyers. There is, in consequence, little opportunity for the use of black letter. This, as I think, unfortunate result makes us even less patient of the notion that there is, or may be, a best of all types of universal application and appropriateness. Satisfaction indeed comes no more easily to the typographical than to any other

enthusiast. Whether of today or yesterday, the fine printer in his zeal is continually adding here and modifying there. In his wisdom he changes his type-form but little; for, as the reading public is multiplied to a figure beyond the imagination of any Aldus or Plantin, the alphabetical code must of necessity remain stable. The bizarre evolutions of the German calligrapher between the wars are the experiments of those to whom the roman letter is still a relative novelty. In much of its finest work the rest of the world is going back for its models to the day when the roman letter was a novelty to all save the Romans.

Here indeed the typographer and the calligrapher find their first *datum*: that set of capitals evolved by the epigraphers of first-century Rome. These are the master patterns which must rule our alphabets. This is not to say that the only satisfactory capitals are those which exactly reproduce these classical forms or which are built according to the geometrical formulae elaborated by Luca de Pacioli in 1509, or the copies made by Dürer in 1525 and Tory in 1529. These mechanical devices afford an admirable exercise—and no more. The fine letter must be as free from the mechanical perfection of set-square and compass as from the monotony of laboured characterisation. It must be understood then, that by requiring types to be built according to the essential form of classical roman inscribed letters, we do not by the same rule exclude either the individuality of the craftsman or the felicity of the tool he uses, but only the tendency towards corruption and complication of originally pure and simple lines.

What the craftsman of trained eye and hand can do with the classical roman shape may be seen from the lettering round the finest portrait medals of the renaissance. I need do no more than cite such a finished example as Pisanello's "Malatesta" and "Lysippus Junior's" portrait medal of himself. A comparison will reveal the fact that whereas the essential form is the same, the characterisation is very different. The difference is to

be found in the craftsman and his tool. *Tot homines.* . . . There need therefore be no fear that with the classical capitals as a basis we are keeping the art of letter design in a strait waistcoat. Thus, in a word, it is for the typographer to meditate upon the ancient forms, to digest them, to make them his own and then to draw. He will find that it requires consummate sensitiveness and skill, first to form the letters and, secondly, so to set them upon type bodies that none is conspicuous in weight and that each sorts with the greatest fellowship of feeling and colour with the small letters. These small letters, lower-case as printers call them (or in the language of palaeographers, *minuscules*), represent an even more difficult problem.

Here we have a set of models possessing nothing like the authority and finality of the simple classic roman capitals. We have inherited instead a series of mixed forms, some extending above and others below the normal lines; some of these are simple rigid letters like v w x z immediately derived from the capitals, and others are more complex and curved forms like g q, etc., which afford a maximum of opportunity for modification, variation and corruption. Is there an essential form of these letters? By what authority may we impose it? A little history may tell us.

Lower-case letters developed during the sixth to the eighth century, through the uncial and half-uncial stages. Independence was secured in the eighth century, when the so-called caroline minuscule (still essentially roman in derivation) was developed. It is this type of writing mediated to us by scribes of the fifteenth century which is the model for our lower-case letters. The caroline minuscule when wrought to perfection was a magnificent letter; it was clear, symmetrical and, above all, simple. Nevertheless succeeding centuries witnessed the engrafting upon it of a very important and far-reaching modification, *i.e.* a gradual movement from the original, round and open, into a pointed and condensed character. This is our so-called "gothic".

The gothic script plainly represents not so much a departure from, as a variation of, the caroline letter. It is often of the greatest beauty; and it may be contended with some show of reason that, by transforming curves into joints, the gothic writers secured for their alphabet a greater degree of homogeneity than resides either in the caroline or in the neo-caroline letter to which we as printers are immediately indebted for our present-day types.

With the fifteenth century there came an intensely deliberate reversion to an aesthetic based in an enthusiasm for the civilisation and culture of ancient Rome. The eyes of all, including calligraphers, became fascinated by pre-gothic art and literature. Thus it happened that, for the transcription of classical texts, the scribes under the direction of artists and scholars turned aside from their inherited black letter and founded a new hand upon the basis of that in which their classical originals were most frequently preserved. Since known as neo-caroline, the new hand was anything but a reproduction even of the ninth-century minuscule. Perhaps, however, the experiment is most noteworthy in respect to its treatment of the majuscules. A whole-hearted reversion to the ancient stone letters marked the capitals of the new script in its mature form.

This early renaissance hand, though founded upon the caroline minuscule, is significantly different from its predecessors. Its minuscule is slightly compressed, though very much rounder than the pointed gothic which it supplanted; its perpendiculars are well proportioned, and over all there is a note of the characteristic elegance which was so diligently sought by the scribes of the time. They were immediately concerned to rival the beauty of all existing manuscripts; and in spite of the appeal of fine codices in the half-uncial and caroline scripts, there can be little doubt that their ambition was realised. It may be argued, and I think successfully, that the finest gothic MSS. of the thirteenth century are uniquely beautiful, that the gothic

letter in its best form possesses a picturesqueness, a vigour, versatility and a dramatic quality not surpassed by the pure roman letter. Nevertheless the greater simplicity and elasticity of the pure roman letter predestined for it a much wider use. Nor is the renaissance hand merely practical. Even in its earliest form it is exceedingly beautiful.

Among the earliest MSS. in this letter is a Valerius Flaccus written in Florence by one Antonio di Mario, who completed it—according to the colophon on his last page—in December of the year 1429 (MS. Laur. 39, 35, cf. Vitelli e Paoli, *Collezione florentina di facsimili paleografici*, Firenze, 1886, serie latini, tav. 48). In this MS. the majuscules retain certain gothic characteristics though the minuscules are well formed. The new letter was not perfected for a decade or two. The exact year of the foundation at Florence of Niccolò de' Niccoli's school of calligraphy is apparently not known; but the famous humanist died in 1447, and it is suggested by the Neapolitan scholar Nicola Barone that the MS. to which we have referred is the outcome of his foundation. This would mean that the school was founded *circa* 1425. However it may have been, it is certain that there were other humanists beside Niccoli, men like Poggio for example, who founded schools for teaching the new hand, and that Florence was the centre of a movement which spread rapidly. The seventeenth general council, which debated for nine months the relations of the eastern and western Churches, was held at Florence, 1439; and it is likely enough that on this occasion the advantages of the new script were noticed by the secretaries and notaries who came in the train of hundreds of bishops of the west. Certain it is that the new hand soon conquered Rome. It was accepted by Nicholas V in 1447 for use in the Vatican chancery as the distinctive hand for the engrossing of papal briefs—but with a difference. The roman practice was to slope the minuscules while retaining upright majuscules.

II

And this brings us to the thorny subject of nomenclature, involving definition where none exists. So far in this discussion I have ventured to allude to the renaissance hand as a pure roman hand. It is known to Italian palaeographers as the *scrittura umanistica* (so Barone, Carta, Vitelli, Biagi), to the French as *écriture de la renaissance* (de Wailly, Giry), and to the Germans *humanistische Schrift* (Steffens). In the opinion of English palaeographers "humanistic" is a thoroughly unscientific term. They find it preferable to use *roman* just as the printer does. But the term "roman" will sound well only to those who think of gothic, beneventan or other national hands as essentially "non-roman". The difficulty increases with the development of the sloping form of the same minuscule. It has always been the English custom to distinguish upright and inclined letters of this renaissance kind, whether in MS. or in print, by the terms roman and italic respectively, in spite of the obvious fact that the so-called roman is most probably florentine, and the so-called italic perhaps roman. We have accustomed ourselves to regard italic as essentially a sloped letter. It will be found, I think, that in this matter of terminology, whether calligraphical or typographical, the Germans have the best of it; for our "roman", their equivalent is "antiqua", for italic, "kursiv". The term "antiqua" is not without excellent precedents. A very fine Athanasius exists in the Biblioteca Nazionale at Turin. It was written in an upright hand at Naples in 1492–93 by Ioannes Rainaldus Mennius for Ferdinand of Aragon. When Professor Nicola Barone was working in the Neapolitan archives he came across a receipt signed by the calligrapher: "Giovanni Rinaldo Mennio . . . riceve 6 duc. per la scrittura in lettera antica di 4 quinterni dell' opera de Atanasio" (so N. Barone, *Cedole di tesoreria dell' archivi di stato di Napoli*, 148/678). Other similar

terms may be found in contemporary use, *lettera antica nuova*, *lettera rotonda*, and, applied to capitals only, *lettera romana*, *lettere romane antiche*. On the other hand the more running, ligatured and less formal script used in diplomatic documents and in correspondence was known as *cancellerescha* (which is little use when we recollect the running gothic script of the eleventh to the fourteenth centuries current under the same name), and also *corsiva*. Nearly always the *corsiva* was slightly inclined. Cursive hands are, however, found in which the letters are upright, or mostly upright. In nearly every instance the capitals are upright. We are accustomed to think of cursive, or italic, as essentially a sloped letter, whereas there remain specimens of this type in which all the current characteristics of the cursive script exist, except that neither the capital nor the lower-case is sloped. It will be seen, therefore, that a scientific terminology to cover the roman letter in its fourteenth-, fifteenth- and sixteenth-century variations is overdue. That the matter is an important one and not of mere specialist interest will be appreciated when it is desired to make a classification of types. Fortunately it is not necessary to do this in any considerable detail, since the present volume does not attempt a complete history of the roman letter, but rather an exhibition of the growth of typographical style.

Since a one-volume treatment of the subject must accept severe limitations, I have sought to exemplify the development of the typography which employs that union of the ancient roman capitals with the mid-fifteenth-century lower-case, which we call "roman type". The examples begin with a page from Cicero's *De Oratore* printed by Schweynheym and Pannartz at Subiaco in 1465. The type appears to agree with a scientific definition of the word "roman", and would have been recognised by contemporary calligraphers as an adequate reproduction of the hand they knew and practised as humanistic. The two Germans, removing from Subiaco, set up a press in Rome in the palace of the De' Massimi family. Here they

printed a Cicero (1467) in a roughly cast roman letter of little grace, compared with which the Da Spira type (1470) clearly represents a vast improvement; but not an absolute invention as was boldly claimed by the brothers.

A rather more mellow appearance attaches to the work of Nicolas Jenson, produced from 1470; but it does not materially differ from that of the Da Spiras—it would seem that their example was far from lost upon Jenson. The latter's editions, however, quickly achieved a higher reputation than was secured by any other printer. Jenson's associate and successor, Herbort, issued a catalogue of books for sale (? 1482) which, after the manner of advertisers, contained a lengthy commendation of Jenson's types wherein exaggeration was certainly not lacking. After speaking of the correctness of the Jenson editions he proceeds to claim that "the quality and value of his types is another marvel to relate for it ought to be ascribed rather to divine inspiration than human wit". The panegyrist is, however, well within the mark when he claims that "the characters are so methodically and carefully finished by that famous man that the letters are not smaller or larger or thicker than reason demands or than may afford pleasure".

In spite of Jenson's almost divinely assisted craftsmanship, fine writing nevertheless was elsewhere so highly esteemed that even his printing failed to please many contemporary collectors of books. The bibliophiles of Florence insisted that it was so inferior to the manuscript as to be unworthy of their libraries. It may be well to point out here that whatever preferences some of us may have for the illuminations and miniatures of an earlier age, it can well be claimed that calligraphy was at its best during the hundred and twenty years after the foundation of the writing schools in Florence by Niccolò de' Niccoli, Poggio Bracciolini and others. The productions of these schools were at their finest just at the time when there were issuing from the Venetian press the books of Jenson which modern amateurs

are prone to rank as the finest achievement of all time. Their excellence almost persuades one authority to doubt that they were made with human hands. Notwithstanding, it may be judged that the Florentine *conoscenti* were right in their preference for the work of Antonio Sinibaldi, Pietro Strozzi and Gherardo di Giovanni del Ciriago and other scribes, whose work was utilised by Lorenzo the Magnificent, Federigo duke of Urbino, and by Ferdinand of Aragon, who even put himself to the pains of bringing Sinibaldi and Strozzi to Naples.

Quite apart from the matter of decoration which all printers before, and many after Erhard Ratdolt, left to professional designers outside the office, it is certain that Jenson's letters are individually less satisfactory than those of Sinibaldi; nor is this surprising. Twelve years before Nicolas Jenson settled at Venice as typefounder and printer he was mint-master at Tours. In the exercise of this craft such lettering as he needed to engrave would almost exclusively have been capitals, just as the founder of the medallic art, Pisanello, never employed lower-case. But with Sinibaldi the conditions were very different; his eye and pen were practised in the formation of fine lower-case and in the achievement of the greatest possible ease in combination of capitals and small letters. In any case, the elasticity and freedom of his pen gave it tremendous advantages in combining power over that of the metal punch and type body; and in addition it was an essential point of the Florentine calligraphic school to follow a manuscript tradition which had existed at least since the caroline reform of the ninth century. Sinibaldi and his peers, unlike Jenson, made their upper-case noticeably shorter than the ascending lower-case letters b d f l, etc., and by this means prevented their capitals from becoming conspicuous when combined with the small letters. Jenson elevated his capitals almost to the height of these ascending letters and thereby gave his printed page a certain spottiness; that is to say, the eye is attracted to the masses of form and colour

representing the capitals. In homogeneity, therefore, the finest Florentine manuscript is superior to the printed book of Jenson, as it must inevitably be in respect of elasticity, sharpness, decoration and, above all, of personality.

In the light of the welcome that printing received at Venice we cannot but be surprised at the coldness shown to it at Florence. In so mean an estimate was typography held in the city of Cimabue, Giotto and Michelangelo that its first book was issued almost two years after the publication of Jenson's Eusebius; and, much more to our astonishment, only six years before the introduction of printing into London. Nor is the first Florentine printing of anything but the slightest interest. It was a Virgil printed by Cennini, a capable goldsmith enough, but who, unlike the Venetians, lacked the patronage of the artists and nobles of his city; yet he worked at a time of unparalleled enthusiasm for scholarship and for letters. The celebrated Medici Library, begun in 1444 by Cosimo, and opened by him to all scholars, contained thousands of Greek and Latin books. Federigo Montefeltro, duke of Urbino, was another enthusiast who by means of his ample resources strove to emulate Cosimo's example. That great bookseller of Florence, Vespasiano da Bisticci, *princeps librariorum florentinorum*, played a great part in assembling the collections of the Medici and of the Aragonese Court at Naples. His *Vite di uomini illustri del secolo XV* describes at length the library made by the duke with his help, and he adds the words: "In this library all the books are superlatively good, all are written with the pen; and were there a single printed book it would have been ashamed in such company. All are most beautifully illuminated and written on vellum."

It cannot be doubted that these words were written with great deliberation and feeling. Vespasiano was himself a master scribe and at that time the largest employer of copyists in all Italy. Printing would need to be fine to satisfy the taste of such

a man, and though we may well admit in parenthesis that Vespasiano's vested interests as well as his sympathies lay in the scriptoria, it is demonstrable that his judgement was sincere. At least he could hardly have been expected to be a friend to such poor printing as Cennini produced. In this connection it may be recalled that, according to the estimate of their latest biographer, the Medici family alone spent upon books a sum equal in present money to some three millions sterling. An immense sum therefore passed through the hands of Vespasiano to the Florentine scribes, illuminators and miniaturists. Venice—in spite of its maritime trade and wealthy syndics, at this time on the decline—never knew such spendthrift enthusiasts as the Medici.

Lorenzo, however, was induced to patronise printing, and actually accepted the dedication of several volumes issued by the Giuntas of his city. But nothing better illustrates the temperamental difference between Florence and Venice in their attitude to printing than the fact that as many as 4000 or more books or editions were produced in the latter city during the fifteenth century. The typography of Venice thus reflects both the high accomplishment of its artists and the progressive instinct of an essentially vigorous maritime city. The Florentine school, on the other hand, while going beyond the excellence of the Venetian school in painting and knowing no rival in sculpture, pursued the arts of miniature-painting and of calligraphy with a conservatism in which printing could find little or no place. We cannot doubt that masterpieces greater than Venice ever gave us awaited the collaboration of Sinibaldi the scribe and Gherico the miniaturist with a craftsman-printer of Jenson's calibre; but by the time of the death of Lorenzo the Magnificent, Florentine printing was hardly out of its cradle, and except for experiments in illustration, offers scant typographical interest before the time of Lorenzo Torrentino (1547).

Thus the mightiest intellectual and artistic centre of modern

times, surpassed in conservatism only by Rome itself, almost refused to admit the printing press. The consequences were notable. The irresistible practical advantages of the invention were welcomed by a city which, if it lacked in some degree the cultivation and the artistic competence of its neighbouring city, enjoyed the compensation of greater practicality and clearer vision.

Venice naturally gained by its position on the great highway between Germany and Italy over the Brenner Pass, and thus, being one of the first important places which German craftsmen would meet on their way south, it assumed a position in the art of typography which quickly grew to be paramount. The mere invention in 1469 by Johann van Speier (da Spira) of what is now recognised to be a really fine roman letter conferred upon the city a distinction which his successors more than maintained. It remains a matter for keen regret that the manuscript tradition of subordinating the majuscules in the interest of homogeneity was not followed in the city of Venice, whose typographical authority became, with the advent of Jenson, nothing less than magisterial. The renowned Frenchman's books, even though their pages are marred by heavy capitals, are technically fine, business-like volumes. They secured such a reputation that though many have criticised his press-work none has ventured to criticise either his composition or the design of his type. His setting is careful, he leaves no ugly white at the end of his sentences, and if his books were often spoiled by hand decoration it was not of the master's application. Jenson's services to typography are undoubtedly unique, but it may be perhaps that his work has been honoured more by superstitious adoration than by discerning worship. His books are not novelties, and herein lay Jenson's strength: he worked carefully within the limits of a fine if rigid convention. It is important to note this in appraising early printing.

III

The tradition, or at least the memory, of fine writing which the local scribes bequeathed to the printers who ousted them, protected the fifteenth-century printed book from the introduction of novelties, experiments and eccentricities. The printer's necessity was to make his book as much as possible like the scribe's. The writers communicated to their successors not only the craft of drawing letters but the equally high mystery of handsomely placing the matter upon the page—or we should rather say, *pair* of pages, since it is impossible to open any text without envisaging the pair. Much of the grandeur of early books is due to the generosity of their margins, and it may be that present-day amateurs have more to learn from the *mise en page* of Jenson than from anything else of his. The press-work of these books is often as bad as good. In this matter Ratdolt is considerably Jenson's superior, but both appreciated the fact that as they had chosen to work in roman letter so they were bound to leave aside the gothic and its ideal, the black page. The rounder, slighter, roman letter means not a black but a grey page. The roman means indeed a totally different sort of book, slenderer type, therefore greyer page, thinner paper, and slighter binding. In a word, the roman book is a typical renaissance product, just as the black letter is gothic. The lightness of line in the roman character naturally induced a correspondingly fine line in book illustration. The grey page therefore (and it is worth repeating) is the renaissance product just as the black page is the mediaeval. And here it may be observed that the wood-cutters who supplied the decorations and illustrations to early Italian books were not necessarily the artists of the designs but merely the artificers. They were competent craftsmen, making it their business to effect the greatest harmony between the printer's type and their cut. If in many

cases it may be felt that their title devices and illustrations tend to be so large as to be more successful as single sheets, there can be no two opinions about the *Poliphilus* (1499) of Aldus Manutius. Here indeed the wood-engravers produced a masterpiece. In spite of the excellence of Francesco Griffo's roman letter the volume owes its reputation entirely to its cuts. Nevertheless this fine type, and even more its first state used in Pietro Bembo's dialogue *De Aetna*, printed by Aldus in 1495, justifies a paragraph as well as a picture. The type is indeed a notable one. It is clear, open but not too round, and bold without being black.

To those interested in printing types, as for the purpose of this discussion we must necessarily be, the type of the *De Aetna* (1495) offers a problem. Typefounding describes it as an "old face" or as a "venetian". It is, as a design, the direct progenitor of the letter-form we know by the nineteenth-century nickname of "old face" or "old style"; it is not a venetian, if Jenson's letter is typical of that school of type forms. The type of the *De Aetna* has little or nothing in common with the latter, and the point is worth stressing, because Venetian printing of the succeeding century gradually drew away from Jenson's model and, as we shall see, by 1560 was using almost exclusively a set of entirely different characters. The type of the *De Aetna* and of the beautiful *St. Katharine of Siena* gives a hint of this approaching change.

It may be noted that, from the time of his establishment as a printer until his death, Aldus never employed types which were immediately based on the Jenson model, nor did he employ them when, through marriage, much of Jenson's material came into his hands. Whether or not the Aldine letters are an improvement upon those of his illustrious predecessor is a matter of taste, but it will at least be agreed that they differ in many important respects. To our eyes they may claim to possess a much more "present day" feeling than is conveyed

in the letters of the earlier master. The finest floriated initials give the *Poliphilus* a unique splendour; but it is unfortunate that Aldus, who published this work on commission and not as a venture of his own, should not have taken more pains with the production. The press-work is but average, and he made shift with at least two sets of initials, of which one series is demonstrably poor and inconsistent.

Though Aldus's merits as a fine printer have, like those of Jenson and Plantin, been exaggerated, his influence upon the printed book is certainly important. He began printing and publishing with great energy in 1495, and before the end of the century had printed some thirty-seven volumes, among them a five-volume Aristotle and other fine folios. His reputation, however, was made with books of smaller format. Aldus, indeed, wrought a remarkable change in publishing, and the *Poliphilus* is practically his last example of a large book. One of his literary friends, Urceus Codrus, wrote to Aldus in 1498, saying that he was pleased with the craftsmanship and accuracy of the Aristotle, but was indignant at the price. He added that with the money paid for Aldus's five volumes he could have purchased ten of the largest and best MSS. in Latin. Aldus's answer to this was the octavo series begun in 1501; and here we have at once the inception of the modern book and the modern publishing method.

The type of the *De Aetna* equally marks the new epoch in typography. The fame of the publisher added to the prestige of the new letter. It was copied in France (by Garamond, Colines and others), and later made its reappearance in Venice cast from French punches and with an added note of conscious elegance and technical perfection. The Jenson letter was no match for this newcomer, and we soon find that the taste of Venetian printers preferred these French copies and the French manner of display. Aldus's sons, for instance, are to be found using them in 1550. Thus Italian and French typography merged

in the stream of that vigorous "old face" tradition which took its rise from the type of the Aldine *De Aetna*, and, as we shall see, suffered temporary eclipse during the eighteenth and nineteenth centuries, but which renewed its youth and strength under Pickering, until at the present day we find it dominating the finest typography of two continents. But this is to anticipate.

In spite of the illustrious and unique *Poliphilus*, Aldus was not greatly interested in typographical decoration. His work is, in the main, without ornament. As has been said, it is perhaps the case that Aldus has been over-praised. His reputation largely rests upon the cursive letter of Francesco Griffo, which he was the first to employ, and the octavo classics set in this letter, which are very workman-like volumes, thus gave the cursive a European advertisement. But there was another variety of cursive, based on the more formal chancery hand of the writing masters, which had its importance in the history of italic type. Lodovico degli Arrighi da Vicenza was employed at Rome as a "scrittore de' brevi apostolici" and as a writing master he was the first to print specimens of his hand. From 1524 to 1527 he was a printer at Rome, using two founts of italic of greater distinction and formality than the Aldine model. Their influence can be traced among other Italian printers and also at Paris. Arrighi's first fount was secured by Janiculo at Vicenza and the second fount passed to the Roman printer, Antonio Blado. Blado was a connection of Aldus and became papal printer in 1545, a position which he held until his death in 1567. Many of the productions of his press are notable and one or two are quite remarkable. His press early discerned the uses of the floret, and later of those units which combine to form arabesque ornaments (printers' flowers). Blado maintained his individual style throughout his career. His sons, however, were, like other Italian printers, obviously influenced by the charming title-pages to the productions of perhaps the most prolific of the sixteenth-century Venetian presses, that of

the Gioliti. These volumes, in spite of their inferiority to the work, say, of Ratdolt, possess many points of interest. The Gioliti were, for instance, one of the earliest Italian houses to use printers' flowers. In the matter of decoration the craft is less indebted than might be imagined to Venetian inspiration. As I have previously remarked, the Ratdolt influence had borne no fruit and the appropriate typographical decoration of the printed page remained a problem—and, since it is human to decorate—an urgent problem.

The primitive impulse to decorate was followed by a satisfaction equally natural—the flowers and the leaves of the wayside became the simple ornament of the building, the table or the person. They found their inevitable echo in plastic art with its conventional garland and festoon, and the ornament won its way into every handicraft; the papyrus, the manuscript and finally the printed page is so adorned. The Venetian printers were rather slow in transferring decoration in the current taste to wood or metal blocks, and the first decorated title-page, that to Müller's *Kalender* published by Ratdolt in 1478, did not interest his fellow-craftsmen sufficiently to secure many imitators. In this matter Ratdolt, the son of a carpenter and woodcarver, was in advance of his time, and the rich borders of his Appian remain strangely isolated examples. His colleagues contented themselves with allowing the professional illuminators to decorate the printed sheets; and thus the principles of typographical decorations were somewhat tardily developed in spite of their considerable public interest.

The twofold inheritance of Venice as a leading renaissance city and the commercial gateway to the east brought with it a skill in two modes of floral decoration, the naturalistic form derived from classical art and the conventional form imported from the Mahommedan east. Ratdolt's decorative work affords examples of both these. His *Kalender* bears a particularly fine classical floral border, while the opening page of the Appian

already referred to is framed in a border of conventional entrelacs. In varying forms, but by no means at once, these two streams of ornament overflow the typography and book decoration of the fifteenth and sixteenth centuries.

Italy gave Europe the finest type forms, the finest decorations and the finest printing-papers of the fifteenth century, but its primacy in two most important points was destined to be lost in the early years of the sixteenth. It was from France that the printed book was next to receive its formative influences.

IV

The printing of France, of course, owes its introduction to travelling German craftsmen. Strangely, they began with a type of the Roman kind, but the strength of public opinion in favour of the older style brought them back to the black letter. In one form or another the gothic type with appropriately heavy ornament ruled until the generation of Jodocus Badius and the first of the Estiennes. Henri of this dynasty, like his contemporaries, first used gothic derived types and ornaments, which he discarded when, like so many lesser men in Florence, Paris, Lyons and Basle, he yielded to the profitable temptation of copying Aldus. This was but a temporary phase, however. The first distinctly French contribution to the makings of the fine book was not delayed for long. The period during which the work of the best Parisian printers, Henri and Robert Estienne and Simon de Colines, exhibited obvious evidences of external influences, first of Venice and secondly of Basle, was succeeded by a time of great local enthusiasm for the renaissance which, rapidly assimilated by the French Church and the court, brought a new skill into the Arts and Crafts, and to printing a native style. By 1525 the French renaissance,

though originally Italian in almost every line, possessed a soul of its own. The work of designers, craftsmen and decorators imported from Italy by Francis I, penetrated architecture and the handicrafts. In book production, however, it was a native-born genius who effected in an incredibly short time that change from the gothic type and decoration to the roman type which it took almost two hundred years to do in England. The work of Geofroy Tory marks a new epoch in printing. He was a many-sided genius, a typical renaissance scholar. Originally lecturer in philosophy and sometime reader in the offices of Gilles de Gourmont and Henri Estienne, his enthusiasm for typography and the graphic arts led him to experiment with printing and publishing. A prolonged sojourn in Italy greatly affected him; after publishing with Simon de Colines, he established himself as bookseller, engraver and printer, and he became the most powerful European influence in these crafts. Henceforth the work of the Parisian press is composed in lighter faces of type and correspondingly lighter wood-engraved illustrations. The heavy types, initials and borders derived from Basle and used by Jodocus Badius were discarded by his son-in-law successor, Michel Vascosan, in favour of Tory's criblé initials and graceful entrelacs.

Many other fine printers followed the new taste, and Tory gathered round him a number of craftsmen whom he trained in the method of the finest Italian wood-engravers, achieving nevertheless an individual note in his style. To pure typography as to book-illustration his contributions were epoch marking, if indirect. He was a great enthusiast for pure roman letter. He made two or three sets of ornamental initial letters related in design and colour to the type of the page and to the head-piece. He was a most fertile creator of floral evolutions, of which he made beautiful use in title-pages, borders and decorations. Thus the Pot Cassé was the symbol of a new spirit in printing. Indebted as he was to Italy, Tory was not a slavish imitator, as is

proved by his *Heures* of 1525. It is not in the least surprising that the office of Imprimeur du roy in the French language was created for him in 1530. The leading Parisian printers of a later day strove to continue Tory's styles and the craft used his blocks for almost a generation after his death. The typefounder, Claude Garamond, became a figure of prime importance. The early cursives of Colines, which are derived partly from Aldus and partly from Arrighi, are probably his own work; and an enthusiasm for the type of the *Poliphilus* evidently prompted the cutting of the types used in the *Terentianus* of 1531. In the year 1530, a succession of strikes resulted in the separation of typefounding from printing, and Garamond established himself as a founder. After his death his types were sold to Plantin and others in the Low Countries, while Guillaume Le Bé was at Venice, and another pupil, Robert Granjon, carried the Garamond designs and his own italics to Florence and Rome. Types in these designs duly appeared in England and Spain, and in a few years French fashions dominated the whole of European typography, and initiated that powerful tradition which lives in William Caslon's so-called "old face", cut *circa* 1725. After Denys Janot, Parisian printing became obviously inferior to that of Lyons. The next creative impulse came from this city, which had early given a welcome to the craft but whose style, having fallen for a period under the influence of Basle, evolved a character of its own *circa* 1540.

In spite of the distinction given to the Basle press by the competence of Froben, the cuts of Holbein and a series of bold types, the city did not long retain any importance as a centre of printing style. Its affinities were German, and though a number of admirable books in the Basle style were put forth, its influence, though at first strongly exerted upon early Parisian and Lyonnese craftsmen, was temporary. Geofroy Tory's achievement rapidly overcame it. The latter's floriated headbands and initials were carried wherever the victorious Garamond

letters were called for. Antwerp with Plantin, Frankfurt with the Egenolffs and the Wechels, and, of course, most of Switzerland and Italy came under the spell of the Parisian fashion. The national characteristics which had been so consistent a feature of the manuscripts gave way before the success of Tory's solution of the problem confronting every printer, that of uniting the type and the decoration in one colour, in one weight, and, if possible, in one convention. In many parts of the Continent and particularly Holland the imitations of Tory's style flourished for generations. We find them a consistent feature in that very overrated series, the 12mo Elzevirs, copied indeed, but without yielding the slightest pleasure.

In France, however, a fine solution of the same problem was worked out in another convention by the great Lyonnese printer Jean de Tournes, in association with the wood-engraver Bernard Salomon. Some of the printers of this city have earned a reputation for their unscrupulous imitation of Venetian models. The enterprise of Jean de Tournes, however, went far beyond this; and to him we owe a number of the very finest achievements of printing.

Jean de Tournes I was born in Lyons in 1504, and was apprenticed to the Trechsels. Afterwards he became foreman to Sebastian Gryphius, whose brother Francis had for some time worked in Paris. To what extent de Tournes was inspired by Tory's work it is not possible to say. It is, however, to the hand of Bernard Salomon that de Tournes was indebted for the marvellous arabesques which give his editions such notable distinction. Colines' 1543 *Book of Hours* includes a number of borders in precisely the same convention, but *le petit Bernard* (as he was known) carried it to an even finer conclusion. Thus, there appeared in French typography beautiful large floating fleurons such as those in the *Marguerites*. Though many of these afterwards appeared in Paris, their usage was invariably finer in Lyonnese work. They represent indeed a contribution to

standard typographical decoration of the very first importance and that in a double degree. *Le petit Bernard's* preoccupation with the arabesque, his interest in engraving, and a family connection with one of the finest of all typefounders, Robert Granjon, perhaps assisted the latter to carry further the idea of placing decorative units upon type bodies which may be found in its simplest form in the title-pages of Antonio Blado of Rome from about 1530, and which there were copies of binders' tools. Granjon transformed the simple and complete *petit-fer* into a unit which would admit of the most marvellous combinations. This happy invention was, however, not too quickly received in France. Some varieties were used in Lyons and others in Paris, but it was in Venice, in Antwerp, in Frankfurt, in Nuremberg, in Rome, and in London, that they received the heartiest welcome. In the Netherlands, Granjon's dexterity was especially appreciated. The poet Van Vaernewyck of Gand, for instance, writes that Granjon "has as many ingenious ideas as hairs to his head", and he adds that he has seen a glorious arabesque as large as a man's hand made up from forty-eight pieces.

Examples of these interesting ornaments occur in work executed in Antwerp; rich and pleasant as these are, the eye is perhaps even better pleased by a series Granjon cut later and which are put to magnificent use by the brothers Le Preux, first at Paris, then at Lausanne and finally at Geneva.

Christopher Plantin holds a foremost position among the great printers of the past. It should be remarked at once, however, that his eminence is due more to his great activity as a publisher. At the same time it must be conceded that Plantin was not the man to rest content with accepted methods of book illustration, no matter how honoured by time and school. He was one of the first to extend the use of printers' flowers which had recently arrived in Antwerp. Plantin secured large supplies of fresh varieties, thus giving notable support to a fashion which

long endured in England. Plantin's later intimacy with the artists of the Low Countries led him first to commission woodcut borders in the current and fast decaying renaissance style. Later he employed the engraved plate, to which he gave very extensive use. The engraved title-page quickly became a European vogue, spreading at once to France and even to England, at that time a backwater in printing. Plantin's affection for copper engravings did not stop at the title-page. He engaged the foremost artists and practitioners to design and execute the illustrations to the liturgical books, a patent for which he had secured in 1565. His books, unfortunately, exhibit a distinct tendency towards excessive decoration. Plantin was far from possessing that exact sense of values which characterises so many fine books issued in Paris and Lyons from 1520 to 1570. In fact, it would not be too much to say that as a printer Plantin has not merely been over-written but overrated. The truth is that Plantin editions are more distinguished by their number than by their typography. Before Plantin's arrival there were already in Antwerp several printers the excellence of whose work is certainly not surpassed by that of the newcomer. The fine madrigal books of Jean Bellère (with whose assistance Plantin was to issue his first book) come readily to the memory. There were also smaller printing shops where fine work was done. Such was the office of Jean Loe, who printed many of the theological and philosophical disputations for the University of Louvain, then, as now, the headquarters of scholasticism. Still another worthy Antwerp printer was Stelsius, who, in spite of his rather mean Bible, wrought well and consistently in a number of pretty little volumes. When Plantin arrived in 1554 he found Antwerp printing already prosperous and distinguished, and it cannot justly be said that he raised its aesthetic standards.

V

That sixteenth-century printing is indebted to France for several most important developments is clear. In the meanwhile Italian typography had sunk to a low level, and it must be confessed that by the end of the same century, though the best printing in Europe was still French, it marked a great declension from the golden age of Tory and the Estiennes. In the seventeenth century, France, after almost two generations of uninteresting and careless work, was to renew its enthusiasm and endeavour. There are signs of this by the year 1640, when Richelieu was able to persuade Louis XIII to establish a royal printing-house, from which the State documents and certain other works could be published.

Richelieu's interest in typography dated probably from his appointment to the direction of a privileged group who printed missals, breviaries and other liturgical works. The Cardinal later extended the work of the group to cover the printing of the New Testament, catechisms, and grammars of oriental languages for the use of missionaries in the Levant. It would appear that the concerted action of this society of some eighteen printers failed to realise the hopes which Richelieu had conceived. However it may have been, in 1639 the Cardinal persuaded Louis XIII to establish a press in the Louvre. On November 17th, 1640, the Imprimerie Royale, or Typographia Regia, commenced work under the direction of Sébastien Cramoisy. Its first publication was a handsome folio text of the *De Imitatione Christi*. It is printed in types after the Garamond design, but its merits are somewhat compromised by the insipid copper-plate vignettes of Nicolas Poussin, whom Richelieu induced to leave Italy and to reside in the precincts of the Louvre. In 1642 Richelieu's own book *Principaux points de la foi* was set in new types acquired from Jean Jannon of Sedan.

These romans and italics were named "caractères de l'Université" and were, in the nineteenth century, wrongly assigned to Garamond, to the confusion of typographic historians. In rather royal and leisurely fashion the press proceeded to bring out a number of imposing folios. At this period its work was sufficiently well handled to arouse the envious interest of printers abroad. An interesting evidence of foreign endeavour to secure supplies of French types is afforded by a Royal Decree of March 25th, 1642. This enactment forbids booksellers, printers, typefounders and all other persons of whatsoever quality to vend or convey to foreigners matrices or founts of any kind, under a penalty of 1000 livres. This order seems to have secured obedience. In 1663, however, Ant. Estienne was found to have sold a fount of the Royal Greek to one Lucas, who purveyed them to Jean Berthelin, a Rouen merchant in touch with foreign booksellers. The types were at once seized and Estienne mulcted in a fine.

This incident indicates the growing jealousy with which the King and his Ministers watched over the Crown types. It is therefore not surprising that with the death of Sébastian Mabre-Cramoisy (grandson and successor of the first director) and the accession of Jean Anisson to the directorate of the royal press in 1691, there should have been suggested the creation of an entirely new set of roman types. It was proposed that the use of this letter be absolutely reserved to the Louvre. Monsieur de Pontchartrain, Court Chancellor, favoured the project, and in 1692 Louis XIV sanctioned it.

The enterprise was undertaken with remarkable deliberation. A commission of experts appointed by the Académie Royale des Sciences set to work excogitating and codifying rules for the formation of perfect roman letter. The chairman of the commission, one Jaugeon, embodied its findings in a bulky report which even now lies unprinted. Attached to the report are a number of elaborate geometric designs in which the

traditional roman form was submitted to the discipline of the rule and compasses. The letters were drawn upon a square which subdivided into no fewer than 2304 small squares. The royal road to a perfect roman letter was, therefore, a mathematical one. This was well enough for the patterns which were ordered to be transferred to copper by the elder Simonneau, one of the finest engravers of the day. Philippe Grandjean, however, to whom had been committed the task of punch-cutting, elected to work with a considerable degree of independence.

Treating Simonneau's plates merely as valuable suggestions, Grandjean preferred the guidance of his own trained eye. His variations from Jaugeon's standard are consequently not unimportant. The *romain du roi Louis XIV*, as the new letter was called, remained a distinct novelty. In comparison with Garamond's roman it displays a sharper contrast between its thick and thin strokes, and is also more regular and more mechanically perfect, *i.e.* better in its justification. The most important general difference, however, is in respect to serif. For the first time the thin, flat unbracketed variety was employed and on the top of the roman lower-case ascenders the new feature extended both sides.

The royal monopoly of the *romain du roi* was safeguarded by the enactment of penalties against its reproduction by trade typefounders. In the meantime Grandjean and his assistants, Jean Alexandre and Louis Luce, were cutting it in many sizes. In 1702 the Imprimerie Royale issued its first specimen, displaying the *romain du roi* in a large variety of bodies. As the stocks of the new letter increased, the "old face" of Garamond was superseded. The first publication (*i.e.* apart from the specimen just mentioned) to employ the *romain du roi* was a volume issued in 1702: *Médailles sur les évènements du règne de Louis-le-Grand*. This work is a magnificent folio and reaches the very highest pitch of craftsmanship. The book, as we learn from the preface, was begun in 1694. It has an engraved frontispiece by

the elder Simonneau after Coypel *fils*; its borders and fleurons are by that prince of decorators, Berain; the head of the king on the medals is from the burin of Gerard. As for the types, they were "nouveaux, dessinez, gravez et fondus par le sieur Grandjean".

The *Médailles* is undoubtedly the most splendid example of the ornate and sophisticated book. It provides a most distinguished first setting forth of the *romain du roi*. Grandjean's improved justification and the novel cut of his type sorted most consistently with the Berain borders, the silky hand-made paper and the cut of the medals; the volume was a popular no less than an artistic success. The quarto edition was issued in the same year to content the interest of the public; Coypel's frontispiece and the medals were retained, and a smaller face of Grandjean was employed for the body of the work. In spite of its comparative plainness this edition also found a ready sale and a third was needed. The *romain du roi* instantly captivated the taste of the book-buyer; by 1714, when Grandjean died, there had been cut some twenty-one sizes, of which the chief punch-cutter had himself accounted for fifteen. The booksellers, printers and typefounders of Paris were now face to face on the one hand with a change in the public taste and on the other a royal decree forbidding any counterfeiting of the new face. The *goût nouveau* had to be satisfied with as great an approximation to Louis XIV's types as would escape the vindication of the law. Thus was the way paved for compromise. The leading Parisian typefounders slowly recut their capitals in the new mode and refined somewhat their lower-case roman. As to the cursive, the founders (and notably Fournier in 1737) were more bold, producing a letter almost identical with that of Grandjean. Concurrently with the change of type fashion initiated by the letters of Louis XIV the public taste, stimulated by the luxury of the baroque and rococo styles, grew to demand abundance and variety of adornment in its books. The luxurious

appetite of the Court established the *livre de luxe* as one of the essential extravagances. The letter-press of the printer, therefore, joined with the rolling-press of the engraver, to produce the sumptuous and fascinating works illustrated by such masters as Nicolas Cochin and J. M. Moreau-le-jeune.

Though the Elzevirs since 1630 had produced their dull duodecimos, there had been issued in Paris few books to relieve the everlasting folio and quarto. The very dexterity of the illustrators in *taille-douce* tended to keep the French book in a size no smaller at least than octavo. Smaller books, however, were not now long in coming from the French presses. The most prominent of the Parisian typefounders, Pierre Simon Fournier, brought out *Modèles des caractères de l'imprimerie nouvellement gravés par P. S. Fournier*, in oblong folio, 1742: this contains a number of faces in the new taste, and a vast number of fleurons and vignettes-de-fonte which, as Luce had shown, could be built up into the festoons and borders, head- and tail-pieces, beloved of the period. With Fournier's devices it became possible for printers to produce a charming book with less recourse to the copper-plate. Head-pieces formerly commissioned from the engraver gave place to bouquets of Fournier's flowers, or to the convenient woodcuts of Papillon and his pupils. Slowly the eighteenth-century book underwent a change. The typefounders marketed their plain and decorated initials and a variety of *caractères de fantaisie*, imitated from the hands affected by the engravers. The dainty 12mo series of classical authors begun by Francis de la Tour in 1743, later bought up by Barbou, the handy volumes issued by Prault, uncle of Moreau-le-jeune, assisted public appreciation of the small volume. In time spared from his work at the Louvre, Luce cut some fifteen sizes during the years 1740 to 1770. These types, entitled the *Poétiques*, with a large number of new ornaments and borders, were purchased for the considerable sum of 100,000 livres by Louis XV in 1774. The *Poétiques* represent the first attempt in France to found a

condensed letter. They of course owe little to Garamond, and are indeed too ugly to be shown in these pages. It should be added that Dutch and German founders had for some years been experimenting with space-saving types, types of a large x height; witness the work of Anton Janson, a Dutchman who founded at Leipzig, and the series of surviving types which have been given the name of "Janson".

Luce's types linked with the future Didot and Bodoni types, of which European printing was far too long patient. About 1780, François Ambroise Didot, first of a great dynasty of printers, caused to be cut a roman and cursive which show an increased contrast between the thicks and thins, a hair-line serif and condensed capitals; and at least two generations of readers came to accept this as the typical French face. The French Revolution naturally assisted a break, even with the typographical past. Ornaments and decoration were dropped as propaganda of the *ancien régime*. The cold, widely spaced and leaded pages of Baskerville, which had been copied by G. B. Bodoni, the renowned printer of Parma, were popularised in France by the Didots and a complete abandonment of the old faces resulted. In 1790, Bodoni himself cut a type heavier in weight, but whose contour was in the main identical with that of the Firmin Didot 1775.

Meanwhile printing abroad was corruptly following French fashions; Dutch printers reproduced more or less exactly the characteristics of French typography. English printers, even of the sixteenth century with superb achievements of French colleagues before their eyes, seldom rose above the commonplace, and the promise of the pretty title-pages of Denham and Bynneman is not fulfilled in the body of their books. The fair pitch of craftsmanship reached in the early part of the seventeenth century was ruined by the civil war. "Fine" printing therefore began late in England. The beginning of a style at once national and fine can be discerned in the work of the University presses

of Oxford and Cambridge and, in London, in the enterprise of the elder Bowyer, and the development of sound English typefaces brought to our craftsmen the raw material of fine printing. It was the letter and, above all, the style of John Baskerville's books which emancipated our printers from the habit of imitating, albeit corruptly, the current heavy Dutch fashions in typography. Now, for the first time, English printing became an influence in Europe. Baskerville was the first who not merely freed himself from that tutelage to Continental printing which had been our characteristic since the time of Caxton, but was himself to influence profoundly the whole course of subsequent typography, both English and Continental. With his open round letters, widely spaced upon luxurious paper of his own invention, and exaggerated margins, his work astonished his English contemporaries and immensely interested his foreign colleagues.

Foremost among the latter was Bodoni, who had been appointed printer to the Court of Parma in the year 1768. When he first began to print, Bodoni employed the characters and ornaments of Fournier and produced several delightful specimens with this material. Likely enough it was Baskerville's 1773 edition of Ariosto's *Orlando Furioso*, handsomely printed in Italian, which excited the admiration of Bodoni. Accordingly, within the next few years Bodoni is to be found widely leading his pages and in other directions following the Baskerville model. In his type form, however, Bodoni remained faithful to the narrower-bodied letters of Grandjean and Fournier. Bodoni, however, cut several series of his own design; he strengthened the thick lines and refined the thins, thus producing that sharpness of contrast which, exaggerated by the brilliance of his impression and the luxury of his paper, seduced every European typographer from allegiance to the more soundly built letters of obviously finer design known to printers as the "old faces".

Thus Paris was at last surpassed in typographical prestige by Bodoni if not by Baskerville. The typography of the French Revolution is often handsome and striking, but its inspiration is to be traced in the work done in Birmingham twenty years before. In the nineteenth century the Didots carried on the Bodoni tradition and certainly made a much finer use of it than Bodoni's Italian successors. A really fine period in English work opened with the closing decades of the eighteenth century. The interest created by Baskerville had been further excited when Bodoni printed books for Horace Walpole, whose Strawberry Hill Press itself encouraged interest in typography. Much finer work, however, was produced by John Bell, Bensley, Bulmer, Johnson (of the *Typographia*) and others. It is in fact no exaggeration to say that the years 1770 to 1820 represent the finest period of English typography. It was characterised by extremely simple use of standard material, and high technical craftsmanship. The style, though it reminds us from time to time of Baskerville and Bodoni, is undeniably native in character and it represents the end of an epoch. The work of John Bell, however, should be excepted, in that he was a pioneer in typographic history. When he established his British Letter Foundry with Richard Austin as punch-cutter he began a new tradition in English type design. Bell and Austin's types were clearly derived from the new Didot types of 1783-1784, and proved to be the beginning of the type-founding style known as "modern" face, the predominant style of the nineteenth century and well into the twentieth.

VI

Here it becomes important to emphasise that the changes in printing style which had passed over the craft since the days of

Jenson had been slow and gradual in their development. It may be well, too, to remark that there have been few entirely bad periods during the centuries, but long periods of good typography and bad machining, and of fair decoration and bad types, and so on. At last some conscientious and instructed craftsman impels his fellows by his own example to higher efforts. Thus a better period opens and printing gradually improves. It has been observed that the principal changes in book production are associated with the names of Jenson, Aldus, Tory, Grandjean, Fournier, Baskerville, Bodoni. Now must be added the name of Pickering, a publisher who designed his books; and here a change of high significance is to be noted.

An entirely new attitude now shows itself, an attitude which is at the present day fast becoming distinctive of American and English fine book work. Pickering's experiments were made outside the bounds of the convention of his day; so far this is not very remarkable. Grandjean, who in 1702 equipped the Imprimerie Royale with a set of newly designed types, broke fresh ground. Baskerville, the Didots, Bodoni and Bell carried further his ideas. But, it is essential to remember, none dreamt of returning to the typography of a past age. It was reserved for Pickering to make a series of experiments which were inspired by the models of sixteenth-century Paris, Lyons and Basle. In the case of Pickering, however much we may admire the revived renaissance borders which gave distinction to his reprints of sixteenth-century divines like Jeremy Taylor and Joseph Hammond, it may be doubted whether their use is very appropriate. He is happier, one may think, in his undecorated volumes or in such experiments as Fuller's *Good Thoughts*, where he is influenced by the propaganda of Pugin. The gothic revival indeed has a number of interesting books to its credit. John Philip, for instance, produced more than one fine liturgical book, appropriately enough decorated in this

fashion; and William Morris's own romanticism was no doubt but an extension of the interest in mediaevalism inevitably created by the Oxford Movement. Morris's preoccupation in this regard led him to see the printing of preceding generations from the standpoint of a somewhat impatient censor. The Kelmscott Chaucer is splendid in its conception, its ornament and its archaism.

The influence of Morris's work was enormous, but it is infinitely to be regretted that his enthusiasm for the Middle Ages led him to go behind the roman letter. The Golden type is his single contribution to its development, for which he might have done so much had he not been under the spell of the incunable. The Golden type is a barren achievement because the Kelmscott master had not realised that, though black is the ideal colour for a gothic age, the roman letter with its finer contour demands a different colour, and can be brought into conformity with gothic standards only by compromising its essential grace and form. So the Golden type is coarse and heavy in comparison with that of, say, Tory. William Morris's merits as a book decorator in the mediaeval manner, however, are unapproachable; but the present generation of amateurs and practitioners of typography owes him a greater debt than is represented by the great Kelmscott Chaucer and his other books. His passion for perfect craftsmanship and his whole-hearted application to detail are an enduring inspiration, and his energy, by focusing interest in the craft, has made possible much of the variety and excellence which characterise present-day typography. Progress has been slow, nevertheless, and greatly as Morris helped us, he might have done more had he been less blind to the merits of great printers of the previous generation, Martin, Bulmer and Bensley. Though he came immediately after Pickering his example distracted attention from the most permanent of the early Victorian's endeavours towards fine printing—his reversion to Caslon's so-called "old

face" for title-pages, and later for text use. Morris's work, however, powerfully recommended printing to the interest of the public, and thus the trade was stimulated almost indeed against its will; and one or two establishments were soon to put forth efforts in the direction of improvement. The press of the University of Oxford, long content with the commonplace, produced under Horace Hart a number of careful productions, advancing later to several fine books in the Fell types, which Daniel had been for some years using in his individual and carefree way for the composition of small editions of poems by his friends. These last count rather as interesting than as fine printing, and it still remained for the University Press to make handsome use of this seventeenth-century material. In 1899 the *Yattendon Hymnal* appeared, printed by the interest of its editor in the Fell types and employing for the music the characters cast from the punches of Peter Walpergen, cut *circa* 1660. The title-page of the volume is decorated with arabesque flowers, of which Robert Bridges had made similar use for the first edition of his *New Poems*, published in 1874 by Basil Montagu Pickering. Other works by Bridges are decorated by happy combinations of the Fell flowers, but the most magnificent usage of this material is to be found in the two large quarto editions of the *Book of Common Prayer*, the fruit of the joint labours of Charles Cannan and Horace Hart. The competence of the press is, however, not limited to the expert handling of its unique seventeenth-century types, as is proved by a number of recent title-pages, some in Caslon "old face" and others in "modern".

Prominent among the public presses that drew inspiration from the Arts and Crafts movement is the Arden Press of Letchworth, and later, London, which, during the years 1904 to 1914, was distinguished by its fine use of Caslon types. The school of calligraphy founded by Edward Johnston may be counted among the influences upon the typography of the

Arden Press. The finest contribution from this school is, however, to be found in the productions of the Doves Press established in 1902, which employ a number of Johnston's initials of splendid form and colour. These appear at their best in that superb effort, the Doves Bible, produced by Emery Walker and Cobden-Sanderson in 1903–5. In spite of the fact that the Doves type suffers, as must all types directly based upon Jenson's, from over-large capitals, the Bible represents the finest achievement of modern English printing, and a standard to which subsequent Doves books never attained. It may be admitted that others, *e.g.* the *Sartor Resartus*, are simply bad books.

St. John Hornby's Ashendene Press is another private press owing much to the calligraphic movement. His Dante is a magnificent book, second in merit only to the Doves Bible. The type used is a recutting of the first roman type that was employed at Subiaco by Schweynheym and Pannartz.

Fine printing in America is a post-Morris development. The Kelmscott Press began work in 1891, and it was in 1893 that Daniel Berkeley Updike established the Merrymount Press. In addition to a large output of workaday volumes the press has printed a number of special books of more immediate interest to the collector of fine printing. Its early productions in this field were conceived in the heavy style which Morris had striven for even with his Golden types; but these were followed by a series of reprints of humanistic writers, printed with complete appropriateness in the style of the Italian renaissance, but in a rather inferior letter. Updike was fortunate, however, in having secured much the best of the Horne types. More recently, Updike developed an enthusiasm for the period which I have ventured to call the golden age of English printing: the sub-Baskerville age or the period of Bulmer and Bensley. He has contributed in a unique degree to the solution of the problems that beset the modern typographer. Merrymount is a press established not as a personal hobby subject to private

subsidy, but as a commercial undertaking uniquely directed—by a printer singularly endowed with a ripe typographical scholarship and those rare complements, practical capacity and a discriminating susceptibility to the beautiful in all its forms.

Updike's equal, as scholar and designer, Bruce Rogers, has worked in Europe as well as in America. His is a lively spirit and his work exhibits the most remarkable versatility. Happily uninfluenced by Morris's spirit, his books include a number of fine inventions in every style from the Italian renaissance to the French Directory. They are perfect examples of their kind, and though, in a sense, the style of many of them is derivative, they are all marked with the impress of his own personality. Mr. Rogers knows better than anybody else how to make typographical form illustrate the literary content. He is, in fact, the first of typographers, and not a printer at all. Hence he will only design a book because he chooses to, whereas Updike would design a book because it was brought to him. Perhaps the most delightful of all the volumes in Mr. Rogers's diverse list is the *Compleat Angler*. The typography, while "period", is supported by original decorations of the happiest kind, and the title-page with its charming vignette, also by Mr. Rogers, is a masterpiece.

The typographical history of the last two generations is a study in revivals, notably in England and America; and abroad also. The revival of "old face" type under Pickering and the Whittinghams, for instance, has a parallel in France. A similar movement was initiated by the publisher Louis Perrin, who in 1846 cut a series of letters with capitals directly based upon the classical roman forms, and whose lower-case followed somewhat the types of Garamond. This revival occasioned an interest in old style printing and led a reaction against the Didot manner. It had, nevertheless, a purely literary success, and that a restricted one. The revived Lyons types were accompanied by a selection of decorations composed of conventional

renaissance flowers and grotesques, such as the Elzevirs had used two centuries earlier, and the style became known as neo-Elzevir. A number of pretty volumes was issued in this style—the Jouaust and Lemerre series are known to all. The finest work in Perrin's types is, however, to be found in that town with which Lyons had always been closely connected, Geneva. Here the press, directed first by Jules and later by Édouard Fick, produced a large number of elegant reprints in the style of the sixteenth century. The Fick press was the fortunate possessor of a large number of the original wood-blocks cut for Jean de Tournes by Bernard Salomon, and which the son conveyed with him when he fled from Lyons. The blocks, it may be interesting to record, remain in Geneva to this day.

In 1870 the printer, Jules Claye of Paris, recut a large number of decorated initials, vignettes and fleurons in the arabesque manner originally created by Peter Flötner of Nuremberg, 1546, and which were much used by Rouillé and Jean de Tournes II. Collectors, however, of fine French printing discover little of interest in even the best years of the nineteenth century. Volumes in which typographical ambition played any part were dressed in either the neo-Elzevir or the neo-Lyons style. These were hardly varied until the advent in 1896 of Édouard Pelletan, who, that year, established the first publishing house in modern days to employ for secular purposes the types of Jannon, Grandjean and Luce. Pelletan strove to conserve a very high standard, and in his several illustrated series achieved many successes.

The twentieth century witnessed an awakening among French bibliophiles. Pelletan's example was not without its effect, and at the same time there succeeded to the direction of the Imprimerie Nationale an erudite and practical enthusiast in Arthur Christian. During his period of office (cut short by his death in 1906), there was printed the immense work of Claudin, *Histoire de l'imprimerie en France* (1900), composed in large sizes

of Jannon and Grandjean types. This monumental work was followed by several admirably printed monographs by Christian. Though private clubs, supported by powerful personages in society and politics, were devoting themselves to the printed book, the private press as known to English and German amateurs secured no lodgement in the ambitions of French enthusiasts, but the close understanding on the part of publishers with contemporary artists resulted in the execution of many interesting books illustrated with wood-engravings, *eaux fortes*, etc. But consideration of these obviously belongs rather to the amateur of illustration than typography.

The most satisfying examples of German typography will be found, I think, not among the productions of the numerous private presses established by enthusiastic admirers of the Doves Press, but among the more normal productions of public presses. In this connection the Insel-Verlag takes a prominent position, if only for its series of German classics entitled the Grossherzog Wilhelm Ernst Ausgabe, printed by Germany's finest typographer, Herr Carl Ernst Poeschel, and which began to appear in 1905. The format of the series was designed by Sir Emery Walker, and the volumes possess calligraphic title-pages designed by Johnston and by Eric Gill. The most successful German efforts are of recent completion and are unfortunately outside the scope of this volume; yet notice must be given to the admirable work of the Bremer Presse, a Munich establishment formed in 1914 by Dr. Wilhelm Wiegand. The original type designed by Dr. Wiegand is perhaps too large for the page, but the smaller size cut for a text of the *De Civitate Dei* is undoubtedly a successful type, in spite of one or two questionable characters. The Bremer books are invariably undecorated save for the handsome initials designed by Anna Simons. In no country is printing more seriously studied than in Germany, and if their typographers can cultivate freedom without compromising the essentially traditional

character of the craft, they will achieve perhaps our greatest desideratum: the reconciliation of the old craft with the spirit of modernism.

Much of the so-called "fine printing" from William Morris to Bruce Rogers (though the latter's most recent works are delightfully "modern") is an anachronism, and will never be singled out by the historian of the future as the representative printing of our period. Nevertheless it must be admitted that so much does almost every individual among us assist in the cult of the past, that to provide the mock antique is one of the surest ways to a reputation for fine printing. Yet this seems fundamentally wrong. To some of us it may be more exciting to play with sixteenth-century flowers, and to all of us it is easier to copy old styles than to make a good one of our own. It may even be urged that in printing, as perhaps in most things, all possible combinations have been exhausted; but French and German typographers do not think so. The French are never afraid to shock us by some new trick of display, nor the Germans to do so with a new type face. But these attempts are to the average English and American taste not derivative enough. They fail to respect many traditions and conventions which are so strong with us, and very extraordinary things have been achieved by some of the Teutonic private presses ignoring them. Gradually, however, they are learning moderation. One of the extremest men of a few years ago, Professor F. H. Ehmcke, though he never rivalled Monsieur Georges Auriol, has produced a series of books in a newly designed cursive which really does resemble a printing type; and today type must look like type.

We come back to the question of basic principles. If we are acting against the highest interests of typography by remaining content with resurrected Garamond, Aldus, Jenson, and period usages thereof, what is the next step? We must have new types, new ornaments (perhaps even new conventions of display can

be worked out) by the living rather than copies from the illustrious dead; therefore it is proper, indeed necessary, to study the history of printing not as an end in itself, but as a means, an inspiration towards the typographical task before us. We may not obscure the old truths: we must not despise the new.

CHRONOLOGICAL LIST OF PLATES

XV CENTURY ITALY

SUBIACO AND VENICE

			PAGES
1465	Cicero: *De Oratore*	Subiaco, Schweynheym and Pannartz	65
1470	Augustinus: *De Civitate Dei*	Da Spira	66
1480	Diomedes: *De Arte Grammatica*	Jenson	67
1494	Herodotus	Ioannes and Gregorius de Gregoriis	68
1495	Marsiglio Ficino: *Epistole*	„ „ „	69
1478	Müller: *Deutsche Kalender*	Ratdolt and Maler	70
1477	Appianus: *Historia Romana*	Ratdolt	71
1495	P. Bembo: *De Aetna*	Aldus Manutius	72
1499	Poliphilus: *Hypnerotomachia*	„	73, 74
1495	S. Hiëronymus: *Epistole*	Ferrara: L. de Rossa	75

XVI CENTURY ITALY

MAINLY VENICE

1503	J. Stella: *Vitae Imperatorum Romanorum*	De Vitalibus	76, 77
1500	S. Catharina de Siena: *Epistole*	Aldus Manutius	78
1507	Marcus Vigerius: *Decachordum Christianum*	Fano: Hier. Soncinus	79
1525	G. A. Tagliente: *Modo de tenere conto de libro*	Tagliente	80
1536	*Il Petrarca spirituale*	Marcolini	81, 82
1551	A. F. Doni: *La Zucca*	„	83
1529	G. G. Trissino: *De le lettere*	Vicenza: Janiculo	84, 85
1535	Lactantius	Aldi heredes	86
1545	*Viaggi fatti alla Tana*	Aldi filii	87

			PAGES
1546	Scipio Capicius: *De Principiis Rerum*	Aldi filii	88
1546	P. Giovio: *Elogia Veris Clarorum Virorum Imaginibus Apposita*	Tramezzino	89
1560	Ruscelli: *Della guerra di Campagna di Roma*	Vavassore	90
1553	Ludovico Dolce: *Le Trasformationi*	Giolito	91
1554	Marco Equicola: *Libro di Natura d'Amore*	,,	92
1550	Boccaccio: *Il Decamerone*	,,	93
	MAINLY FLORENCE		
	Savonarola: *Epistola*	s.a. et l. (Proctor, 6396)	94
1517	,, *Prediche*	B. Benalio	95
1551	Pausanias: *Veteris Graeciae descriptio*	Torrentino	96, 97
1555	Achilles Bocchi: *Symbolicae Quaestiones*	Bologna: Bocchi	98, 99
1574	Luigi Pulci: *Il Morgante*	Sermartelli	100, 101
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1524	G. G. Trissino: *Oratione*	Vicentino	102
1526	P. Collenucius: *Alithia*	,,	103
1534	Cl. Tolomei: *Oratione de la pace*	Blado	104
1539	P. Giovio: *Vita sfortiae*	,,	105–107
1553	Camillo Agrippa: *Trattato di scientia d'arme*	,,	108
1565	Ant. Bardus: *Tractatus Iuris*	,,	109
1573	C. Contardi: *Commentarii*	Joseph de Angelis	110
1590	*Biblia Sacra*	Typographia Vaticana	111

XVI CENTURY FRANCE

	PARIS		
1518	Galenus: *De Sectis Medicorum*	H. Estienne	112
1528	Ulrich von Hutten: *Ars Versificatoria*	R. Estienne	113
1535	Budé: *De Transitu Hellenismi ad Christianismum*	,,	114, 115

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1538	Priscianus: *Naturae Praepositionum*	F. Estienne	116
1529	Lactantius: *De Opificio Dei*	S. de Colines	117
1529	*Decreta Prov. Conc. Senonensis*	,,	118
1530	Claudianus: *Opuscula*	,,	119
1534	Orontius Fine: *Quadrans Astrolabicus*	,,	120
1535	Valerius Maximus: *Opera*	,,	121
1543	Cicero: *Officia*	,,	122, 123
1544	Orontius Fine: *Quadratura Circuli*	,,	124–126
1539	Horatius	,,	127, 128
1525	*Horae*	Geofroy Tory	129, 130
1529	*Horae*	,,	131–133
1547	*Horae*	M. Fezandat	134
1554	*Horae*	Magdeleine Boursette	135, 136
1549	*Horae*	Chauldière	137, 138
1552	*Horae*	Guillaume Merlin	139, 140
1546	*Songe de Poliphile*	Jacques Kerver	141, 142
1548	*Amadis de Gaule*	Estienne Groulleau	143
1539	G. de la Perrière: *Le Théâtre des Bons Engins*	Denys Janot	144, 145
1553	Orontius Fine: *De Mundi Sphaera*	M. Vascosan	146, 147
1560	Paschalius: *Elogia*	,,	148, 149
1557	Pomponius Mela: *De Situ Orbis*	Jacques Kerver	150
1559	*Henrici Gallorum Regis Epitaphia*	Féderic Morel	151
1559	Marguerite de Navarre: *Heptamerone*	Benoît Prévost	152, 153
1560	Cousin: *Livre de Perspective*	Jehan le Royer	154–156
1556	Anacreon	Robert Estienne and Guillaume Morel	157
1569	*Tumbeau de Mme. Princesse Élisabeth*	R. Estienne	158
1567	Dorat and Ronsard: *Épitaphes sur le duc de Montmorency*	Ph. de Roville	159
1569	*Tumbeau du seigneur de la Chastre*	R. Estienne	160
1571	*Ordre venu à la joyeuse entrée de Charles IX*	Denys du Pré	161, 162
1573	Pibrac: *De Rebus Gallicis*	Féderic Morel	163
1582	Pietro Angelio de Barga: *Syriados liber*	Mamert Patisson	164

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1549	Ioannes de Indagine: *Chiromance*	,,	168
1553	Strada: *Thesaurus Antiquitatum*	,,	169
1556	Louise Labé: *Euvres*	,,	170, 171
1556	Ioannes Actuarius: *De actionibus et spiritus animalis affectibus*	Jean de Tournes	172
1556	Suetonius: *De la vie des XII Césars*	,,	173
1557	Ovid: *Métamorphoses*	,,	174, 175
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1558	Simeoni: *Illustratione de gli Epitaffi*	,,	180
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1577	Simeoni: *Figure de la Biblia*	,,	188
1547	*Icones Veterum Historiarum Testamenti*	Frellon	189, 190

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1516	Erasmus: *Institutio Principis Christiani*	Froben	191
1516	More: *De optimo Reipublicae Statu deque nova insula Utopia*	Froben	192
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1523	Hilarius: *Lucubrationes*	,,	194

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1574	Plutarch: *Les Vies*	Lausanne: Le Preux	196
1585	A. Hotman: *Observationum quae ad veterem Nuptiarum ritum pertinent*	Lausanne: Le Preux	197
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1513	Plutarch: *De Sera Numinis Vindicta*	Nuremberg: Peypus	198
1537	Ptolomaeus: *Phaenomena*	Cologne: Anon.	199
1585	Barlandus: *Hollandiae Comitum Historia*	Frankfurt: Wechel and Feyerabend	200, 201
1592	N. Taurellus: *Carmina Funebria*	Nuremberg: Gerlach	202
1580	*Ritus Ecclesiae Augustensis*	Dillingen: Johann Mayer	203, 204
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1642	Kempis: *De Imitatione Christi*	Imp. Royale	207
1657	G. de Ville-Hardouin: *Histoire de l'empire de Constantinople*	Imp. Royale	208
1644	Baudoin: *Les Saintes Métamorphoses*	Pierre Moreau	209, 210
1667	*Ordonnance de Louis XIV*	Mettayer	211

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1745	*Dialogue sur le Mariage Guérin and de la Tour*	Guérin	214
1747	S. Fabretti: *Lyrica et Epistolæ*	Lyons: Duplain	215

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1754	*Bouquet à Charlotte de la Fosse*	Anon.	217
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1766	*Ordonnance sur l'infanterie*	Imp. Royale	224
1781	*Comte rendu de M. Necker*	,,	225
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1785	Beaumarchais: *La Folle Journée*	Société littéraire	230
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1796	J. Harris: *Hermès*	,,	236
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1717	Alexander Pope: *Works*	London: W. Bowyer	250
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1900	Christian: *Origines de l'imprimerie française*	Imp. Nationale	279
1900	*Hommage à Jean Gutenberg*	,,	280
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1803	Hayley: *Life of William Cowper*	Chichester: J. Seagrave	289
1806	Scott: *Lay of the Last Minstrel*	Edinburgh: Ballantyne	290, 291
1814	Davison: *Poetical Rhapsody*	Lee Priory: Johnson and Warwick	292, 293

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1818	Aesop: *Fables*	Newcastle: Walker and Bewick	294, 295
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1840	Fuller: *History of the Holy War*	Pickering and Whittingham	297, 298
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THE PLATES

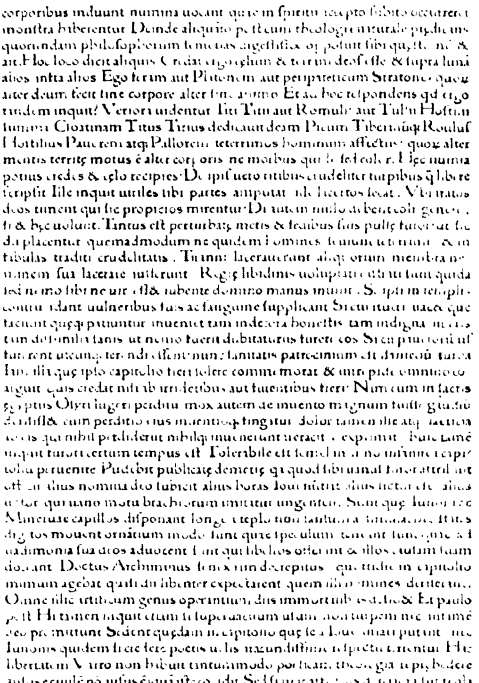
The size of the type area of the original page is shown in inches under each plate

NSTITVENTI michi. Q. frater cũ sermonẽ referre & mandare hunc tertio libro quẽ post antheonii disputationẽ crassus habuisset acerba sane recordatio ueterẽ animi curã molestiamq; renouauit. Nam illud imortalitate dignũ ingemũ illa humanitas illa iurgia. L. crassi morte extincta subito est: uixit diebus decem post eũ diem q hoc et superiore libro cõmemorẽ. Vt eni romam redii extremo senatus ludoꝝ die uehemẽter cõmotus ea oratione que fereb ẽ habita esse i cõcione a philippo quẽ dixisse constabat iudendũ sibi esse aliud cõsiliũ illo senatu se rẽ. p. regere nõ posse mane idib9 septembris. et il'e et senatus frequẽs uocatu drusi in curiam uenit. Ibi cũ drusus multa de philippo questus esset relatu ad senatũ de illo ipo quod in eũ ordinẽ consul tam grauiter in cõcione esset iuectus. Hic ut sepe inter boies sapientissimos constare iudi quãq; hoc crasso cũ aliquid accuratius dixisset semp fere cõgigisset ut nũq; dixisse melius putareẽ. tamẽ omniũ consensu sic esse tum iudicatũ audiri ceteros a crasso semp omnes illo autẽ die etiã ipm a sese superatũ. Deplorauit eni casum atq; orbitatẽ senatus cuius ordinis a consule qui quasi parẽs bonus aut rector fidelis esse deberet tanq; ab aliquo nefario predone diriperet patrimoniũ dignitatis. Neq; uero ingre esse mirãdum si tum suis consiliis rem. p. subligasset. consiliũ senatus rei. p. repudiaret. Hic cum hominẽ et uehemẽtẽ et disertu et in promptis forti ad resistendum philippo quasi quasdã uerboꝝ faces admouisset nõ tulit ille. et grauiter exarsit pignoribusq; ablatis crassũ ulcisci conatus est cohercere.

Cicero: *De Oratore*

Subiaco: Schweynheym and Pannartz, 1465

$7'' \times 4\frac{1}{8}''$



Augustinus: *De Civitate Dei*

Subiaco: Da Spira, 1470

$10\frac{5}{8}'' \times 5\frac{3}{4}''$

cætera . Hio hias ex quo iteratiuum figuratur hiato: hiatas. Inchoatiuum uero figuratur hiſco hiſcis cum dicimus.

Sed quanq̃ ita ſe habeant tamen plus eſſe uidetur i eoquod ẽ hiſcẽi q̃ hiare. Hiat eĩm qui ore patet uel tacitus tñ quod in rebus ficticis animaduerti põt. hiſcere uero incipere loqui. Illud præterea nõnullis libuit animaduertere q̃ actiuis actiua nõnulla figurata ſchoatiua ſpẽtur etiã paſſiua: quale ẽ gelo gelas: cuius inchoatiuum facit gelaſco quod ẽ ſcipio gelare.

Item cum ẽ lento lentas: Vnde Virgilius: Lentandus remus i unda. Ex hoc inchoatiuum lenteſco facit ut idem Virgilius Et picis in morem ad digitos lenteſcit habendo. Eiuſmodi figuratio parum admiſit ex ſe perfectum: nec conuenit admittere ut aut poſſit: aut debeat cum cætens temporibus p totam declinationem uim incipiendi ſignificare. Abſurdũ ẽ ergo ea quæ ſunt inchoatiua perfecto tempore definire: & mox futurum declinando inchoatiua eſſe demõſtrare. Nec enim pote tcum tota uerbi ſpecies inchoatiua dicatur alia parte finitiua uiden ut perfectum admittat. Nec enim pale ſcui: horreſcui dicimus. per aliam tamen tranſfigurationẽ hæc uerba quidam declinare conſueuerunt. ut paleſco: pale factus ſum: liqueſco liquefactus ſum. quãuis quidam ad p fectum inchoatiuum uenerint modo primitiui ut horreſco horrui ex eo quod ẽ horreo. Nec tamen omnia inchoatiua habent primam poſitionem. Albeſco enim nõ habet albeo licet figuranter Virgilius: Campiq; ĩgentes oſſibus albent. Item putreſco: grãdeſco: ſilueſco: uileſco: bruteſco: iuuene ſco nõ habet iuueneo. Nam ſeneſco & ſeneo apud ãtiquos dicebarur. Vnde & Catullus nunc recondita ſenet.

Deducuntur item inchoatiua a neutris uerbis & appellationibus. ex uerbis: ut caleo caleſco: delireo delireſco: frõdeo frõdeſco: floreo floreſco. Et ſunt hæc quæ a perfecta forma ue niũt. Sũt itẽ quæ originẽ ſui nõ habẽt: ut cõſueſco: cõquieſco. Sunt quoq; alia inchoatiuis ſimilia quæ inchoatiua nõ eſſe temporum conſiderationẽ pernoſcimus. ut compeſco

Diomedes: *De Arte Grammatica*

Subiaco: Jenson, 1480

$7\frac{1}{2}'' \times 4\frac{3}{8}''$



HERODOTI HISTORICI INCIPIT.
Laurentii Vallen. conuersio de Græco in Latinum.

h ERODOTI Halicarnasei historiæ explicatio hæc est: ut neq; ea quæ gesta sunt: ex rebus humanis obliterentur ex æuo: neq; ingentia & admiranda opera: uel a Græcis edita: uel a Barbaris gloria fraudétur: cum alia: tum uero: qua de re isti inter se belligerauerũt. Persarũ eximi memorãt dissensionũ auctores extitisse Phœnices qui a mari quod Rubrum uocatur: in hoc nostrum profiscentes: & hanc incolentes regionem: quam nunc quoq; incolunt: longinquis continuo nauigationibus incubuerunt: faciendisq; Aegyptiarum & Assyriarum merciũ uecturis in alias plagas: præcipueq; Argos traiecerunt. Argos &enim ea tempestate omni-

Herodotus

Subiaco: Ioannes & Gregorius de Gregoriis, 1494

PROLOGVS. I

Prohemium Marsilii Ficini Florentini in epistolas suas. S. in primum librum ad Iulianum Medicem. V. Magnanimum.

MARSILIVS FICINVS IVLIANO MEDICI. V. MAGNANIMO. S. D

MAGNVS Cosmus Magnanime Iuliae auus tuus patronus saepe platonicū illud habebat in ore: nihil ad aegregias res agendas accōmodatius esse q̄ prudentiū doctorūq; utrorū beniuolentia: Nullūq; certius argumētū esse uel iustitię prudētięq; q̄ si amici huiusmōi adsint: uel iniustitię & iprudentię q̄ si desint. Aureū hoc Platonis nostri p̄ceptū. Cosmus re ipsa ēt multomagis q̄ uerbis in oi eius uita .pbauit uir certe p̄ceteris diues pecuniarū. Longe ditior horum: prudētię iustitięq; ditissimus. Atq; id qdra rissimū & mirabile ē filiū & uepotes huius ois thesauri reliqt heredes. Quo sit ut in Iuliano meo senē illū ex quo unico post deū salus mea pendebat agnosca. Nemo est igit̄ qué magis saluere cupiā q̄ Iulianū. Atq; id qdē quottidie deū p̄eor & obsecro. Vt aūt tibi animi mei uotū affectumq; certius de clararē: uolumen primum eparum ad amicos mearū tibi amicorum regi dedicare decreui. Quo & amici omnes ad unum p̄cipuum referantur amicum: & tu i iis legendis: quotiens salutem legis: totiens Iulianum a Marsilio itelligas salutari.

De felicitatis desiderio.

Cosmus Medices Marsilio Ficino Platonico. S.D.

CONtuli heri me in agrū charegium: nō agri sed ai colēdi gratia: Veni ad nos Marsili q̄primū. Fer tecū Platonis nostri hbū de sūmo bono Q uē te isthic arbitror iā e græca lingua i latinā ut. pmiseras transtulisse. Nihil enim ardentius cupio: q̄ quæ uia commodius ad felicitatem ducat cognoscere. Vale & ueni non absque orphica lyra.

Quæ sit ad felicitatem uia.

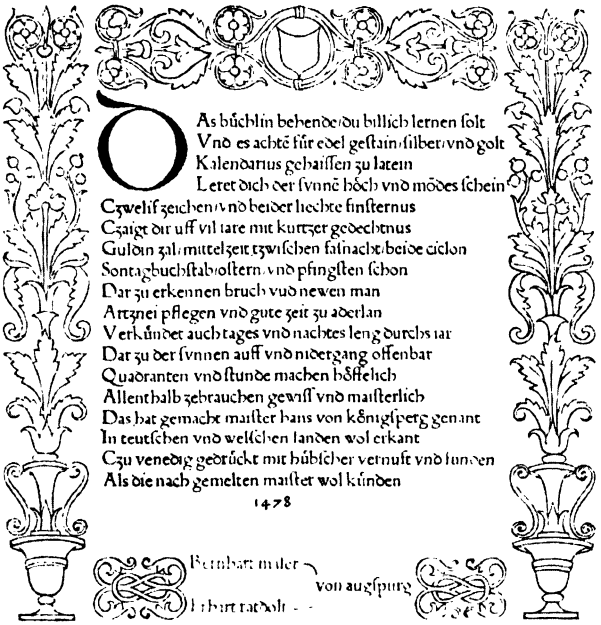
Marsilius Ficinus Magno Cosmo. S.D.

VEniā ad te cū primum potero q̄ libētissime. Quid .n. gratius q̄ in charegio hoc é gratiarū agro una cū cosmo gratiarū patre uersari. Interi accipe paucis q̄ apud Platonicos uia sit ad felicitatē accōmodatissima. Et q̄is existimē non opportere ei uiā mōstrari qui .pp̄ iā puenit ad calcē: desiderio tamē tuo & absentia & in p̄sentia obsequendū ēē censui: Omnes homines bene agere hoc est bene uiuere uolūt. Et ne aūt uiuent si bona illis adsint q̄ plurima. Bona uero hæc dicūt. Diuitiæ: famæ: forma: robur: nobilitas generis: honores potētia: prudentia: p̄terea iustitia: fortitudo: tēperantia: & p̄ceteris oibus sapientia: quæ qdē uim oēm felicitatis cōplectūt. Felicitas quippe in .p̄spera optati finis cōsecutione consistit. Id aūt in singulis facultatibus sapiētia præbet. Siquidē piti tibicines q̄ qd tibiarum usus requirit optime cōsecunt. Et eruditi grāmatici qd ad litteras tum legendas tū scribendas p̄tinet. Sapiētes quoq; gubernatores d .p̄sperum nauigationis portū p̄ceteris assecunt. Necnō belli dux sapiens qd ad militiā attinet tutius expedit. Et sapiēs medicus melius adoptatā pducit corporis sualitudiné. Q uāob-

Marsiglio Ficino: *Epistole*

Subiaco: Ioannes & Gregorius de Gregoriis, 1495

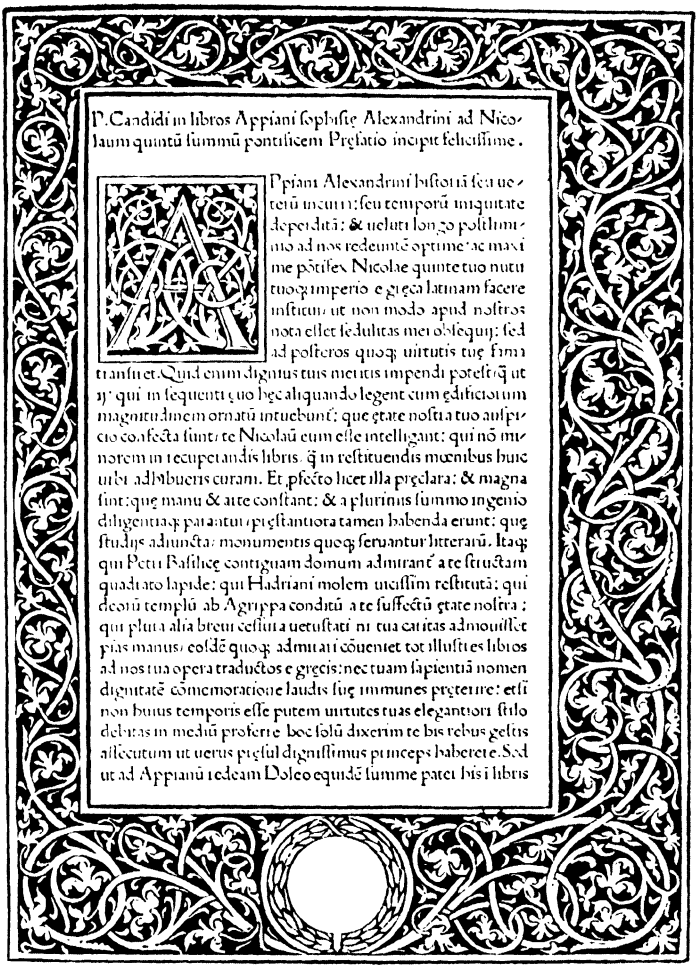
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DAs büchlin behende/du billich lernen ſolt
Vnd es achtē für edel geſtain/ſilber/vnd golt
Kalendarius gehaiſſen zu latein
Leret dich der ſunnē höch vnd mödes ſchein
Czwelif zeichen/vnd beider liechte finſternus
Czaigt dir uff vil tare mit kurtzer gedechtnus
Guldin zal/mittelzeit tzwiſchen faſnacht/beide ciclon
Sontagbuchſtab/oſtern/vnd pfingſten ſchon
Dar zu erkennen bruch vnd newen man
Artznei pflegen vnd gute zeit zu aderlan
Verkündet auch tages vnd nachtes leng durchs iar
Dar zu der ſunnen auff vnd nidergang offenbar
Quadranten vnd ſtunde machen böffelich
Allenthalb zebrauchen gewiſſ vnd maiſterlich
Das hat gemacht maiſter hans von kēnigſperg genant
In teutſchen vnd welſchen landen wol erkant
Czu venedig gedrückt mit hübſcher vernufft vnd funden
Als die nach gemelten maiſter wol künden
1478
Bernhart maler
Erhart ratdolt
von augſpurg

Müller: *Deutsche Kalender*

Venice: Ratdolt & Maler, 1478

$6\frac{1}{4}'' \times 5\frac{7}{8}''$



P. Candidi in libros Appiani sophiste Alexandrini ad Nicolaum quintū summū pontificem Prefatio incipit felicissime.

APpiani Alexandrini historiā sca ue-terū meruit: seu temporū iniquitate deperditā: & ueluti longo postliminio ad nos redeuntē optime ac maxime pōtifex Nicolae quinte tuo nutu tuoq; imperio e greca latinam facere instituimus: ut non modo apud nostros nota ellet sedulitas mei obsequij: sed ad posteros quoq; uirtutis tuę fama transiret. Quid enim dignius tuis meritis impendi potest: q̄ ut ij qui in sequenti quo hęc aliquando legent cum edificiorum magnitudinem ornatū intuebunt: quę ętate nostra tuo auspicio confecta sunt: te Nicolaū eum esse intelligant: qui nō minorem in recuperandis libris. q̄ in restituendis mœnibus huic urbi adhibueris curam. Et pfecto licet illa preclara: & magna sint: quę manu & arte constant: & a plurimis summo ingenio diligentiaq; parantur: prestantiora tamen habenda erunt: quę studijs adiuncta: monumentis queq; seruantur litterarū. Itaq; qui Petri Basilicę contiguam domum admirant: & te structam quadrato lapide: qui Hadriani molem uetustate restitutā: qui deorū templū ab Agrippa conditū a te suffectū ętate nostra: qui pluta alia breui cessura uetustati ni tua caritas admouisset pias manus: eosdē quoq; admirari cōuenient tot illustres libros ad nos tua opera traductos e grecis: nec tuam sapientiā nomen dignitatē cōmemoratione laudis suę immunes prętenire: etsi non huius temporis esse putem uirtutes tuas elegantiori stilo delatas in medū proferre. hoc solū dixerim te his rebus gestis assecutum ut uerus preful dignissimus princeps haberere. Sed ut ad Appianū redeam Doleo equidē summe patei hīs libris

Appianus: *Historia Romana*

Venice: Ratdolt, 1477

$9\frac{1}{2}'' \times 6\frac{3}{4}''$

ita iocundis aliquot ſumptis comitibus, qui nos perducẽtarent, conſeſſo equo Meſſanam reliquimus: ſed iter facientibus no bis Taurominium uſque memorabile nihil comſpectum eſt: ſumma enim littora eraduntur. A leua ſtatim Rhegium, et Brutii agri paruo primum, mox latiori maris interuallo aperientibus ſe ſe paulatim anguſtiis proſpectantur: a dextra colles continui imminent, Bacchi tota feraciſſima plaga, et Mamertinis umetis minus fortaſſe, q̃ olim fuit, tanq̃ ab ipſa uetuſtate contritis iam laudibus; ſed tamen ſatis nunc etiam percelebris. In medio ferè itineris, uel paulo amplius caſtellum Niſus ex aeria montis rupe uiatoribus late proſpicitur; unde illud deuectum. Ouidianum,

Niſiades matres, ſicelidéſq; nurus:

Incolae uallem etiam omnem, quae ſubeſt, Niſi regionem uocant. B. P. Erit iſto ſane modo etiam aliquid infra Tau

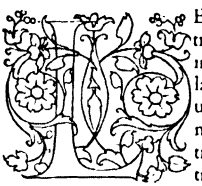
P. Bembo: *De Aetna*

Venice: Aldus Manutius, 1495

5″ × 3″

POLIPHILO INCOMINCIA IL SECONDO LIBRO DI LA SVA HYPNER OTOMACHIA. NEL QVALE POLIA ET LVI DISERTABONDI, IN QVALE MODO ET VARIO CASO NARRANO INTER CALARIAMENTE IL SVO INAMORAMENTO.

NARRA QVIVI LA DIVA POLIA LA NOBILE ET ANTIQVA ORIGINE SVA. ET COMO PER LI PREDECESSORI SVI TRIVISIO FVE EDIFICATO. ET DI QVELLA GENTE LELIA ORIVNDA. ET PER QVALE MODO DISAVEDVTA ET INSCIA DISCONCIAMENTE SE INAMOROE DI LEI IL SVO DILECTO POLIPHILO.



E MIE DEBILE VOCE TALE OGRAtiose & diue Nymphe absone peruenerâno & meconcine alla uostra benigna audiétia, quale laterrifica raucitate del urinante Esacho al suaue canto dela piangeuole Philomela. Nondimeno uolendo io cum tuti gli mei exili conati del intellecto,& cum la mia paucula sufficiẽtia di satisfare alle uostre piaceuole petitone, non ristaro al potere. Lequale semota qualũque hesitatione epse piu che si congruerebbe altronde, dignamente meritano piu uberrimo fluuio di eloquentia, cum troppo piu rotunda elegantia & cum piu exornata politura di pronútiato, che in me per alcuno pacto non si troua, di cõseguire il suo gratio so affecto. Ma a uui Celibe Nymphe & adme alquãto, quan tũche & confusa & incomptamẽte fringultiẽte haro in qualche portiuncula gratificato assai. Quando uoluntarosa & diuota a gli desii uostri & postulato me prestaro piu presto cum lanimo nõ mediocre prompto humile parendo, che cum enucleata tersa, & uenusta eloquentia placẽdo. La prisca dunque & uetertima geneologia, & prosapia, & il fatale mio amore garrulando ordire. Onde gia essendo nel uostro uenerando conuentuale conspecto, & uederme sterile & ieiuna di eloquio & ad tanto prestãte & di uo ceto di uui O Nymphe sedule famulatie dil acceso cupidine. Et itanto benigno & delecteuole & sacro sito, di sincere aure & florigeri spiramini afflato. Io acconciamente compulsa di assumere uno uenerabile auso, & tranquillo timore de dire. Dunque auante il tuto uenia date, o bellissime & beatissime Nymphe a questo mio blacterare & agli semelli & terrigeni, & pusilluli Conati, si aduene che in alchuna parte io incautamente

A

Poliphilus: *Hypnerotomachia*

Venice: Aldus Manutius, 1499

$8\frac{3}{4}'' \times 5\frac{1}{4}''$



ce ligatura alla fiſtula tubale, Gli altri dui cũ ueterrimi cornitibici concordi ciaſcuno & cum gli inſtrumenti delle Equitante nymphe.

Sotto lequale triũphale ſeiughe era laxide nel meditullo, Nelq̃le gli rotali radii erano inſixi, deliniamento Baluſtico, graciliſcenti ſepoſa negli mucronati labiji cum uno pomulo alla circunferentia. Elquale Polo era di finiſſimo & ponderoſo oro, repudiante el rodicabile erugine, & lo incẽdioſo Vulcano, della uirtute & pace exitiale ueneno. Summamente dagli feſtigianti celebrato, cum moderate, & repentine riuolutiõe intorno ſaltanti, cum ſolemniſſimi plauſi, cum gli habiti cincti di faſceole uolitante, Et le ſedente ſopra gli trahenti centauri. La Sancta cagione, & diuino myſterio, inuoce cõſone & carmini cancionali cum extreme exultatione amoroſamente lauda uano.

**

*

Poliphilus: *Hypnerotomachia*

Venice: Aldus Manutius, 1499

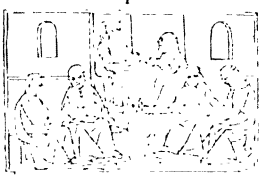
$8\frac{3}{8}'' \times 5\frac{1}{2}''$

to humilmente. Epistola .xv.



VAnto desidero & uolunta ho io de essere hora presente al uostro cõuento & abiaciare con letitia tutto el mirauiglioso uostro cõsortio. Bene che questi ochi nõ lo mentino. Io nsguardarei el diserto piu dlecteuole che tutte le cita. Io uederei li luochi deserti. de habitatori. essere occupati dale compagnie de li sancti. ad modo duno paradiso. Ma pche q̃sto hanno facto li mei peccati che el mio capo repieno de ogni uitio nõ se mescoli nela cõpagnia de li beati. pelho priego uui liq̃li io nõ dubito che nõ possiate ipetrare che con le uostre oratiõe me liberati dale tenebre di questo seculo. Et gia ue lhaueua dicto quado io era presente: & hora per littere nõ cesso di manifestarui el mio desiderio. che la mia mẽte e adeso rapta con ogni cupidita: hora se aptiene a uui che lo effecto seguiti la uolunta. A me se apertiene di uolere: & a le uostre oratiõe che io uoglia. & possi. Io sonto come una moriosa pecorella. smarita da tutta la griege. Et se el buono pastore posto me su le sue spale. nõ mi riporta ala stalla le forze mi mãcharano in camino: Et mẽte che io mi sforzato di relauarmi mi catcharano le gabe. Io sonto q̃l lo prodigo figliuolo elquale dissipata tutta la substatia. lagle el padre me haueua data nõ mi sono anchora ingenochiato a piedi del mio padre. ne ancora ho cominciato ad caciare uia da me le lusinge dela luxuria. Et pche uno pocheto nõ so lamẽte ho cominciato a spicarmi da uitii quito ancora ho cominciato a uolere nõ hauerli. Hora el diuolo mi lega cõ nuoue rete. Hora. pponẽdomi nuoui ipedimẽti. li mari da ogni parte mi cuchudano & il põto. Hora posto in mezo dela aqua nõ uoglio idrieto tornare. & andare innaci non posso. Resta che cõ la uostra oratione laura del sancto spirito me acompagni & riduca al porto del desiderato litto.

Diuo Hieronymo a Paulo uechio dela concordia. Epistola .xvi.



ABreuita d lhumana uita e diuitiẽ de peccati & spesse uolte nel medesimo nascimẽto dela luce. seguitado la morte chi nasce. cõfessa che ogni di li seculi trãsconteno nel nihil: per che quado el serpẽte hebe tirato ala tomba el primo habitatore del paradiso iulupato da nodi uipenni la eternita dela morta lita mutata. haueua prolũgata la miseria del maledecto huomo in noue cẽto anni & piu. Come una tale secũda imortalita. Di poi a poco a poco ierudelẽdo el peccato. la ipieta de gigati adusse el periculo di tutto el mũdo. dapoi q̃llo bapresimo del purgato mũdo: p modo di dire la uita de gli huomini e abreuiata i picolo tẽpo & ancora questo breuissimo spatio habia mo q̃sti paturo. sempre cõbattẽdo cõ le nostre sceleritate cõtra ale diuine cose. Et quãte uolte se uede puenire alcuno ala eta de cẽto anni: o se pur ui puiene che nõ si penta esser li puenuto: secũdo che testifica la scriptura nel libro de psalmi dicẽdo. Edi dela uita nostra septata anni. & se serano piu. seano ottanta. Et cio che epiu . e fati

S. Hiëronymus: *Epistole*

Ferrara: L. de Rossa, 1495

$10\frac{1}{8}'' \times 6\frac{1}{4}''$

IOANNES STELLA SACERDOS VE
NETVS CLARISSIMO SENATORI
ALOVISIO TRIVISANO. S.P.D.



COGITANTI mihi Iam pridem: cui nam potissimũ Augustalem libellũ meum quẽ de impatoribus omnibus cõscripserã essem dicaturus: Vnus in primis occurristi: cuius nomini eũ qualiscũq; eẽt: quo tutius uulgaretur destinarẽ: neq; enim absq; patrocinio in publicum prodire debuit liber qui mereri ꝯternitatẽ uellet. Stilus est (ut fatear) quo uel ítra me possim erubescere. Cæterum materies operisq; totius argumentũ (ut arbitror) nõ improbabit'. Impatorũ nomina uelut breuiario quodã perstricta: claraq; eorũ gesta edíscere cupienti: hec enim. Vtraq; diligenter collegimus: & quo minus tibi librorũ multorũ reuolutione laborandũ esset in ordinem certum redegimus: Boni igitur cõsule: nec q, offerimus magis q̃ tibi deditissimum offeremus animum inspecta: Vale.

A ii

J. Stella: *Vitae Imperatorum Romanorum*
Venice: De Vitalibus, 1503
5½″ × 3¼″

PRIMVS igitur qui Romanū arripuit Imperium fuit Iulius Cæsar: Lutii filius ualētiſſimus omnium principum: qui in uigore animi non habuit parem nec ante ſe: nec poſt ſe: hic uixit annis quinquaginta ſex. Imperauit autem poſt finē bellorum ſuorum tribus annis & ſeptem menſibus: Interfectus in medio Senatus: uiginti tribus uulneribus. Primus Ro. Imp.

CAESAR Auguſtus: dictus Octauianus a natiuitate: pro nepos Cæſaris & filius adoptiuus ſucceſſit illi in Impio. Hic fuit feliciſſimus omnium prioꝝ & poſteriorū: Nam alta prouidentia ſua imperauit prudenter & laudabiliter tot ānis: quot Cæſar uixerat. ſ. quinquaginta ſex: de quibus regnauit Duodecim cum Antonio & lepido trium uirorum. Reliquū tpis ſolus cū magna pace & trāquilitate orbis. Clauſo tēplo Iani & uixit annis ſeptuaginta ſex minus: triginta quinq; diebus: mortuus eſt feliciter apud Nolā ciuitatē cāpanie. .XLII. Imp. Cæ. Aug. āno Xp̄s natus ſcitur.

J. Stella: *Vitae Imperatorum Romanorum*

Venice: De Vitalibus, 1503

$5\frac{3}{8}'' \times 4\frac{1}{8}''$

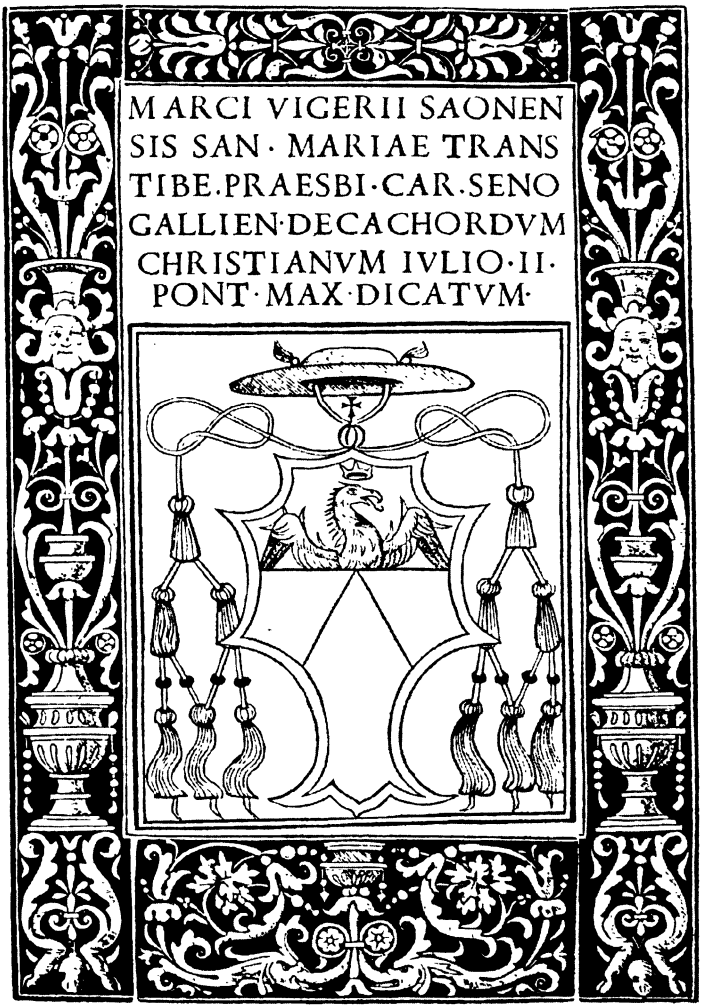
.i.

EPISTOLE Vtile & deuote de la Beata e Seraphica Vergine Sancta Catharina da Siena del Sancto ordine de la penitentia de Sancto Domenico ſpoſa ſingulare del ſaluatore noſtro Ieſu Chriſto: lequale lei ſcriuea a Summi Pontifici. Cardinali. Archiueſcoui. Preti. Frati. Monachi. Heremiti. Ad Sore. Mónache. & altre perſone deuote: & religioſe de ogni conditione. Item ad Ri. Duchi. Conti. Capitani de genti darme: & altri ſignori diuerſi. Ad Communitati. Regimenti. Ad Doctori Caualeri: & altre perſone diuerſe. Seculari. donne de ogni conditione cõfortando quelli che perſeueraſſeno nel amore del dolce Ieſu Crocifixo. animandoli alle ſancte uirtute. & fugere li uitii.

Al nome di Ieſu Chriſto Crocifixo: & di Maria dolce. Al noſtro ſignore lo Papa Gregorio undecimo. Epiſtola Prima.

SANCTIſſimo & reuerẽdiſſimo patre mio in Chriſto dolce Ieſu. Io Catharina idegna & miſerabile uſa figliola: ſerua & ſchiaua di ſerui di Ieſu Chriſto: ſcriuo a uoi nel ptioſo ſangue ſuo cõ deſiderio de uederui paſtore bono. Conſiderando io patre mio dolce: che il lupo ne porta le pecorelle uoſtre: & non ſi troua chi li remedi ſca: ricorro dunque a uoi patre & paſtore noſtro pregandoui da parte di Chriſto Crocifixo: che uoi imparriate dalui: elquale con tanto foco damore ſe die allobprobriosa morte della ſanctiſſima croce: per trare la pecorella ſmarrita dellhumana generatione dele mani deli demonii. pero che per la rebellióe: che lhomo fece a Dio la poſſedeuano per ſua poſſeſſione. Viene dunque la infinita bonta de dio: & uede el male: la damnatione & la ruina di que ſta pecorella: & uede che con ira & con guerra non nela puo trare. Vnde non ſtante che ſia ingiuriato da eſſa: pero che per la rebellione: che lhomo fece: diſſobediendo a Dio: meritaua pena infinita. La ſumma & eterna ſapientia non uole fare coſi: ma troua uno modo piaceuole & piu dolce & amoroſo: che trouare poſſa. po che uede. che per niuno modo ſi trae il cuore delhomo: quanto per amore. pero che le facto damore: & queſta pare la cagione che tanto ama: per che nõ e facto dal tro: che damore & primo lanima: & ſecondo el corpo. pero che per amore Dio el creo alla imagine & ſimilitudine ſua: & per amore la matre gli die della ſua ſubſtantia concependo & generando el figliolo: et pero uede: do dio che le tanto apto ad amare: dritamente gitto lhamo dellamore donãdoci el uerbo del unigenito figliolo prendendo la noſtra humanita per fare

a


MARCI VIGERII SAONEN
SIS SAN · MARIAE TRANS
TIBE · PRAESBI · CAR · SENO
GALLIEN · DECACHORDVM
CHRISTIANVM IVLIO · II ·
PONT · MAX · DICATVM ·

Marcus Vigerius: *Decachordum Christianum*

Fano: Hier. Soncinus, 1507

$10\frac{1}{8}'' \times 6\frac{5}{8}''$

Conſiderando io Ioanni Antonio Taiente quanto e ne
ceſſaria coſa a li noſtri magnifici gẽtilhomeni & adaltri
mercatanti el laudabile modo de tenere conto de li
bro dopio cioe, el zornale, el libro con lalpha-
betto ſecondo el conſueto de queſta incli
ta Citta di Venetia, io qui ſeguendo
con lagiuto del mio Cariſſimo
compagno maeſtro Aluiſe
dala Fontana, ui da
remo lo amae-
ſtramẽto
che con facilita lo potrete imparare, lagual opera
ancor ſara di molta utilita Vniuerſal-
mente ad ogniuno, come ne
ſopera uedereti.

G. A. Tagliente: *Modo de tenere conto de libro*
Venice: Tagliente, 1525
$4\frac{5}{8}'' \times 3\frac{7}{8}''$

IL PETRARCHA SPIRITVALE.



CON PRIVILEGIO PAPALE,
ET DEL DOMINIO VENETO.

Il Petrarca spirituale
Venice: Marcolini, 1536
$5\frac{5}{8}'' \times 3\frac{3}{4}''$

CANZONI PREDETTE DI MESSER FRANCESCO PETRARCHA DIVENVTO THEOLOGO ET SPIRITVALE.

CANZONE PRIMA.

l

Asciare il uero ben per la falsa ombra
Saggio mai non uid'io:
Però chi sa, seguendo il buon desio,
Ogni altra uoglia del suo core isgombra.
Quanti pensieri porta l'huom celati,
Ch'hanno la mente desiando morta.
Il mondo ha di pieta depinto il uolto,
Per ingannar ogni alma poco accorta;
Perche son l'opre sue Serpi uelati.
Onde, poi ch'in me stesso i son raccolto,
Hauendomi il Signor per gratia tolto
Dinanzi a gli occhi il uelo;
Lodar uo solo lui al caldo e al gelo
Per fin che'l corpo oscur lo spirto adombra.

CANZONE II.

Occhi miei lassi; mentre ch'io ui giro
Al pio IESV *; ch'ha in croce i spirti morti;*
Pregoui, siate accorti
D'accompagnar con pianto il mio sospiro.
A lui solo riuolgo i miei pensieri;
Lo qual a buon camin l'alma conduce:

Il Petrarca spirituale
Venice: Marcolini, 1536
$6\frac{5}{8}'' \times 3\frac{1}{8}''$

IL PROLOGO, SOPRA LA ZVCCA DEL DONI.

Al nobilissimo Signor Rocco Granza, *suo Compare; & maggiore honorando.*

Vn paese doue si tira di balestra d a bolzoni molto assegnatamente; dice che fu vn tratto vn astuto balestrieri, ilqual tirando a mira per dar nel capo a vn'altro, non gli venne colto, per buona ventura. Colui veduto si volare il bolzone cosi appresso alle tempie, & tanto accosto che rasentandolo gli fece vento, si comincio a conturbar tutto. Onde il traditore voltandola in ridere disse, hauesti paura socio? da questo saluto da cani si leuo vn prouerbio; se cogite colga, se non, hauesti paura? Vo dir cosi, che io ho dato della mia Zucca sul capo a parecchi pazzeroni e buon anno. Ma se per sorte nel dar giu la ramatata, la mia Zucca sia piena di sale, di semi, di cuoie, o d'altra cosa laqual sia pesante; io credo che la darà loro vn mal crocchio, & se per mala disgratia la troua sola la buca, (che'l granchio fusse tutto a spasso) la farà maggiore scoppio, & rintronerà piu loro il capo. Vltimamente se la s'abatte ad acchiappare sceperta la Zucca, i poueri capassoni hanno fatto il pare: perciocche la ne darà loro vna si fatta che'l muro gne ne darà vn'altra; hor sia con Dio.

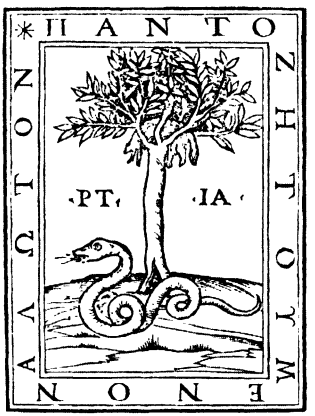
Vn'altro auuerbio salta in campo ilqual è cauato da dotti in lettera, cioe, ogni tutto ha il suo rouescio, idest, se la mia Zucca sia piena di vento come le palle; di borra come i zimbelli, o di capecchio come i carelli; o col-

A. F. Doni: *La Zucca*

Venice: Marcolini, 1551

$5\frac{1}{4}'' \times 3''$

EPISTOLA DEL TRISSINO
DE LE LETTERE
NOVAMENTE AGGIVNTE
NE LA LINGVA
ITALIANA.



Con Grazia e Prohibizione del Sommo Pontefice, e del Senato
Vencto, che nessuno possa stampare questa opera.

G. G. Trissino: *De le lettere*
Vicenza: Janiculo, 1529
$6\frac{7}{8}'' \times 3\frac{1}{2}''$

PTOLOMEO IANICVLO A LI LETTORI.

La bontà et utilità de le cose, o Lettori, sasole essere sempre Speciale cagione, che esse siano da gli huomini amate, et accettate; e se pur qualche maligna, et invidiosa nebbia tal hora tanto le ecuopre, che siano da le genti biasimate, e rifiutate, aduiene poi, che quando da la ragione, o dal tempo vengono scoperte, subito sono disiate, et abbracciate. La onde vedendo io di quanta utilità, anzi necessità siano a la scrittura Italiana le lettere vitruvate di l Trissino, di maniera, che non è possibile senza esse adimparare alcuna, ne Cortigiano, ne Toscano, ne niuna de l'altre belle lingue d'Italia a chi non le sà, ne a chi le sà poter senza esse distintamente scriverle, ne ad altri propriamente manifestarle, ho voluto un'altra volta stampare la Epistola, che egli di esse scrisse a Papa Clemente Settimo, che di presente è Sommo Pontefice, acciò, che questa nostra lingua si possa fin dai primi elementi imparare, et ampliare. Ma poi che alcuni di che cagione sospinti non sò) hanno più audacemente, che dottamente contra sì bella, et utile, e si admiranda invenzione scritto, e con la invidiosa nebbia de la loro ignoranza hanno quasi adombrato la incredibile utilità di essa, Però vedendo tale utilità di tempo in tempo maggiormente scoprirsi, e tanto più necessariamente, quanto, che ogni giorno quest la lingua più s'abbellisce, e di dotte, e dilettevoli compositioni si fa più ricca, mi son messo per commune utilità a ristampare (come ho detto) la predetta Epistola, la quale in qualche particella è stata da esso Autore fatta più lucida, e più chiara. Ma conciò sia, che egli non habbia mai voluto rispondere a coloro, che gli hanno scritto contra. Dicendo, che nel loro indotto scrivere essi medesimi contradicendosi apertamente si rispondeno, appresso gli imperiti parerebbe cosa superflua il multiplicar in parole. E se pur qualcuno si vorrà di tal dubbio meglio chiarire, legga la scritta di M. Claudio Orcadino da Perugia, il quale di questo lettere dottissimamente ragiona, et a mio giudicio di essere prudentissimamente risponde, et in essa troverà, che non senza necessarie, e validissime ragioni sono state ritrovate, e mandate in luce. Parso (poi che'l Trissino non ha voluto in ciò altrimenti rescrivere) aggiungerò ad essa Epistola alcune cose tratte da i dubbi grammaticali di esso Trissino, et alcune altre tralatate da la predetta opera latina de l'Orcadino, acciò che le menti de i studiosi di questa lingua possano essere circa tali lettere più illuminate, e chiare.

G. G. Trissino: *De le lettere*

Vicenza: Janiculo, 1529

$8\frac{1}{8}'' \times 4\frac{1}{2}''$

L. COELII LACTANTII FIRMIANI DIVINARVM INSTITVTIONVM, ADVERSVS GENTEIS, LIBER QVINTVS, DE IVSTITIA AD CONSTANTINVM IMPERATOREM.

Non eſt apud me dubium, Conſtantine Imperator Max. quin hoc opus noſtrum, quo ſingularis ille rerum conditor, & huius immenſi rector aſſeritur, ſiquis attigerit ex iſtis inepte religioſis (ut ſunt nimia ſuperſtitione impatientes) inſectetur etiam maledictis, & uix lecto fortaſſe principio, affligat, proiiciat, execretur; ſeq; inexpiabili ſcelere contaminari, atque aſtringi putet, ſi hæc aut legat patienter, aut audiat. Ab hoc tamen, ſi fieri poteſt, humanitatis iure poſtulamus, ut non prius damnet, quàm uniuerſa cognouerit. nam ſi ſacrilegis, & proditoribus, & ueneficis poteſtas defendendi ſui datur; nec prædamnari quenq; incognita cauſa licet: non iniuſte petere uidemur, ut ſiquis erit ille, qui inciderit in hæc; ſi leget, perlegat; ſi audiet, ſententiam differat in extremum. Sed nouæ hominum pertinaciam; nunq; impetrabimus. Timent enim ne à nobis reuicti, manus dare aliquando, clamante ipſa ueritate cogantur. Obſtrepunt igitur, & intercedunt, ne audiant; & oculos ſuos

Lactantius

Venice: Aldi heredes, 1535

$4\frac{3}{4}'' \times 2\frac{1}{2}''$

22

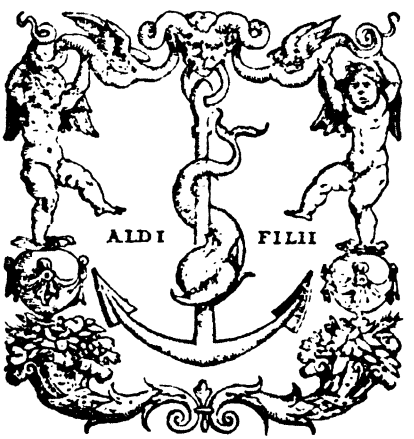
QVIVI COMINCIA LA SECONDA PARTE CHE APPARTIENE AL VIAGGIO CHE IO IOSAPHAT BARBARO FECI IN PERSIA COME AMBASCIATORE.

ESSENDO *la noſtra Illuſtriſſima Signoria in guerra con l'Ottomano del. 1471. Io come huomo uſo à ſtentar, & prattico tra gente Barbara, & uolonteroſo di tutto il bene di eſſa Illuſtriſſima Signoria, fui mandato inſieme con uno Ambaſciator de Aſſambei ſignor della Perſia, ilqual era uenuto à Venetia à confortar la Illuſtriſſima Signoria che uoleſſe proſeguir la guerra contra il detto Ottomano; con cioſiache ancora lui con le ſue forze gli uenisse incontra. Partimmo adunque da Venetia con due galee ſottili & drieto di noi uennero due galee groſſe cariche di artiglierie, & gente da fatti, & preſenti che mandaua detta Illuſtriſſima Signoria al detto Aſſambei, con commiſſione che io mi appreſentaſſi al paeſe del Caramano, & à quelle marine; & uenendo ouer mandando li Aſſambei gli donaſſi tutte dette coſe. Le arteglierie furono bombarde, ſpingarde, ſchioppetti, poluere da tirare, carri et ferraméti di diuerſe ſorti nella ualuta de ducati quatromila. Le genti da fatti, furono baleſtrieri, & ſchiopet-*

Viaggi fatti alla Tana
Venice: Aldi filii, 1545
5″ × 2⅝″

SCIPIONIS CAPICII
DE PRINCIPIIS RERVM
LIBRI DVO.

EIVSDEM
DE VATE MAXIMO
LIBRI TRES.



VENETIIS, M. D. XLVI.

Scipio Capicius: *De Principiis Rerum*
Venice: Aldi filii, 1546
$4\frac{1}{2}'' \times 2\frac{3}{8}''$

ELOGIA VERIS CLA-
RORVM VIRORVM IMAGINIBVS
APPOSITA.

QVÆ IN MVSÆO IOVIANO
COMI SPECTANTVR.

ADDITA IN CALCE OPERIS
ADRIANI PONT. VITA.



Cumpriuilegio ſummi Pontificis, Caroli V. Imperat. Regis Francie.
Illuſtriſſimi Senatus Veneti, nec non Excellentiſſimorum
Florentiæ, & Mantuæ Ducum.

P. Giovio: *Elogia Veris Clarorum Virorum Imaginibus Apposita*

Venice: Tramezzino, 1546

$8\frac{1}{4}'' \times 5\frac{1}{4}''$

DELLA GVERRA

DI CAMPAGNA DI ROMA,

ET DEL REGNO DI NAPOLI,

NEL PONTIFICATO DI PAOLO IIII.

L'ANNO M. D. LVI. ET LVII,

TRE RAGIONAMENTI DEL SIGNOR
ALESSANDRO ANDREA,

Nouuamente mandati in luce
DA GIROLAMO RVSCELLI.

CON PRIVILEGII.



IN VENETIA,
Per Gio. Andrea Valuassori. M. D. LX.

Ruscelli: *Della guerra di Campagna di Roma*

Venice: Vavassore, 1560

6″ × 4″



ALLO ILLVSTRISS. E REVE-

RENDISS. MONSIGNORE IL S. ANTO-

NIO PERINOTO, VESCOVO DI ARRAS

E PRIMO DEL CONSIGLIO

DI CESARE.





GLI *non m'è ascoso, Illustriss.e Reuerendiss.Signore, che molti non senza cagione si marauiglieranno, che io a guisa di poco prudente istimator della qualità delle cose, e della debolezza delle mie forze, mi sia lasciato trascorrere tanto auanti, che habbia preso ardire di dedicar la presente opera non pure a uno Imperadore (cosa, che da per sè douerebbe spauentar ciascuno alto ingegno) ma al maggiore Imperadore, che dalla età del primo* CESARE *a questi tempi, sia per tanti secoli stato degno d'hauere ottenuto il mondo: & oltre a cio mi sia assicurato ancora d'entrar nel campo delle sue laudi. Percioche chi non sa, che al ualor sopra humano, & alla prodezza incomparabile di* CARLO QVINTO, *si ricerca solamente la chiara tromba del gran Virgilio, o del Diuino Homero? e con tutto cio non sono bastanti gl'inchiostri per celebrarle: ne conuiene, che ogni rozo ingegno ardisca*

Ludovico Dolce: *Le Trasformationi*

Venice: Giolito, 1553

7″ × 4″

CAVSA DI SOSPIRI PALLORE ET LAGRIME D'AMANTI.

DVE *sono, tra le altre, principali parti del corpo humano, cerebro et cuore: in uno è la seggia della sapientia: nell'altro della uita. Et benche cosi siano congionti, che l'uno all'altro senza intermissione si porgan sempre aiuto, pure uediamo manifestamente, il cerebro piu dell'animo, il cuor piu del corpo participare: & questo piu circa le membra, quello piu con l'intelletto dominare: quantunque il cerebro fare il tutto creda Platone: Galeno fonte delle uene ystima lo fegato: Aristotele & Auicenna fonte del sangue credero il cuore: in questo poneno la mestitia. Noi cõ Christiani nostra tenemo il cuore esser fonte di uita, membro delli altri principe, che se Varrone diffini l'anima essere aere temperato nel cuore, se Empedocle dise l'anima esser sangue che sta intorno al cuore, se Plinio crese nel cuor esser la mente, se a Ciceron par che'l cuore sia l'animo se Aristotele lo fa capo di sensi, chi dubita da costui ogni nostra passione amorosa prouenire? Tra l'altre membra principali dunque credemo il cuore sentire la sollecitudine: essendo in angustia tiramo il spirito dal intimo petto, donde sospiro si chiama, argomento, & indicio d'esser stato in pensieri. Ilche quando accade si eleua il pulmone: per laqual cosa sospirato è uno morbo che procede da lui: dellaquale infermità non sola mente li Phisici, ma Ouidio fa mentione. Et chi in tal*

Marco Equicola: *Libro di Natura d'Amore*

Venice: Giolito, 1554

$4\frac{5}{8}'' \times 2\frac{1}{4}''$

IL DECAMERONE

DI M. GIOVANNI BOC=

CACCIO EMENDATO SE

condo gli antichi essemplari, per

giudicio & diligenza di

piu autori,

DI NVOVO RISTAMPATO

& con somma diligenza & stu-

dio corretto, & in piu

luoghi reuisto.

CON PRIVILEGIO.



IN VINEGIA APPRESSO GABRIEL

GIOLITO DE FERRARI

M D L.

Boccaccio: *Il Decamerone*

Venice: Giolito, 1550

$4\frac{3}{8}'' \times 2\frac{1}{4}''$

¶ Epiſtola di Frate Hieronymo da Ferrara dellordine de frati predicatori a uno Amico.



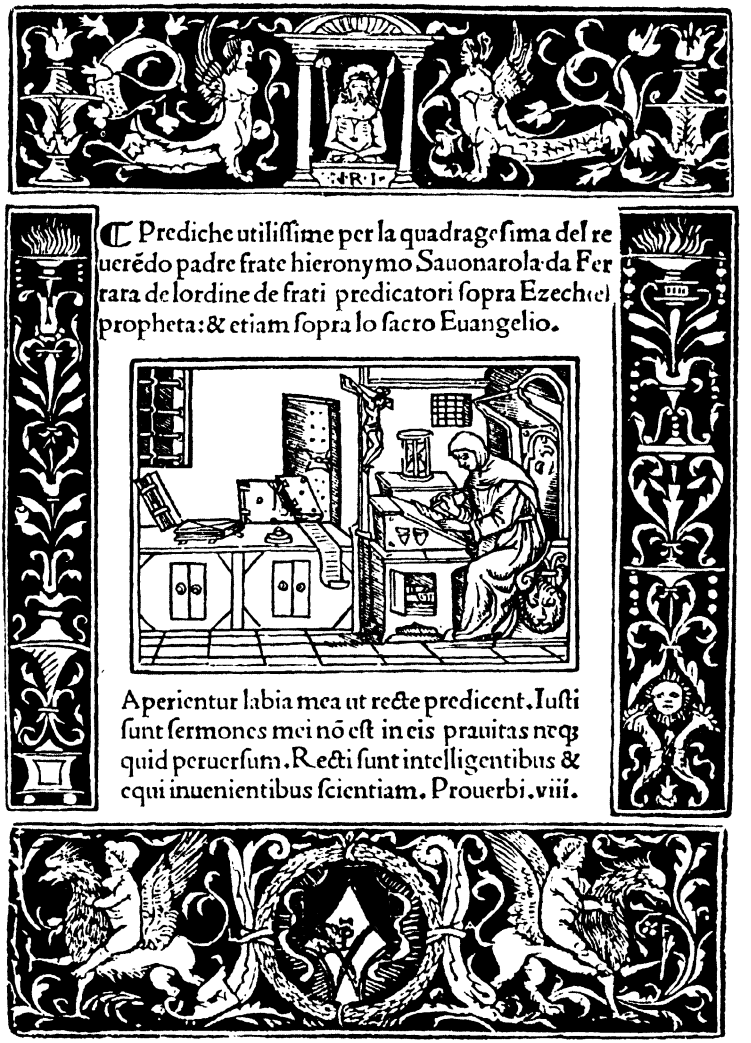
DIlectiſſimo in Chriſto Ieſu. Io miſono aſſai marauigliato che perle cõtradictioni delli huomini puerſi & calũnie a me date/tu ſia alquãto debilitato nella uia della uerita/come ſe tu nõ ſapeſſi nõ eſſer coſa nuoua/che lauerita euãgelica ſempre habbi hauuta grande contradictione: pche eſſendo q̃ſta ſola cb conduce alla ſalute/loaduerſario di Xpo Sathanas bench ſia inimico dogni uerita/nientedimeno contra queſta euangelica concita tutto elmõdo/inſtigato dalla inuidia: pche nõ uorrebbe che lhuomo acquiſtaſſi quella gloria/della quale lui perla ſua ſuperbia e/ſtato priuato. Et pero lui non perſeguita lauerita della philoſophia/ne alcuna altra uerita: pche ſẽza lafede ſono di poca utilita. Riuolgi lehiſtorie del uecchio & del nuouo teſtamento/& trouerrai molte maggiori cõtradictioni eſſer ſtate nelli tẽpi paſſati cõtra lauerita/laquale conduce alla ſalute & contro alli ſuoi predicatori/che nõ e/nel tẽpo preſẽte. Et benche ogni huomo che mlia udito/ſia/o poſſi eſſer certo che lecalũnie che miſono date/ſono manifeſtamẽte falſe/ & parte ancora ĩ ſcripto lho dimoſtrato: Nientedimeno eſſendo tu abſente/& udendo ogni giorno dire molti mali ſenza alchuna defenſione della uerita/ſono excitato dalla charita laquale io tiporto/in q̃ſta lettera defendere lauerita/& dimoſtrarti quanto ſono friuole lecalũnie delli noſtri aduerſarii. ¶ Imprimis alcuni mi dicono che io ſono heretico/& parlano con poca pru

a i

Savonarola: *Epistola*

Florence: s.a. et l. (Proctor, 6396)

$6\frac{3}{4}'' \times 3\frac{3}{4}''$


¶ Prediche utiliſſime per la quadrageſima del re
uerẽdo padre frate hieronymo Sauonarola da Fer
rara de lordine de frati predicatori ſopra Ezechiel
propheta: & etiam ſopra lo ſacro Euangelio.
Aperientur labia mea ut recte predicent. Iuſti
ſunt ſermones mei nõ eſt in eis prauitas neq;
quid peruerſum. Recti ſunt intelligentibus &
equi inuenientibus ſcientiam. Prouerbi. viii.

Savonarola: *Prediche*

Florence: B. Benalio, 1517

$7\frac{1}{2}'' \times 5''$



Pausanias: *Veteris Graeciae descriptio*

Florence: Torrentino, 1551

[illegible]

ROMVLVS 3

AMASAEVS ALEXANDRO FARNESIO CARDINALI PAVLI III. PONT. MAX. NEPOTI

S. P. D.



VM Sæpe animaduerterim, Alexander Farnesi, solere te ab assiduis curis, atque occupationibus quasi respirantem, vel in literatorum hominum sermone, & consuetudine, vel in optimorum scriptorum lectione conquiescere, de variis, ac multis lucubrationibus meis, latinè iam, ni fallor, mea opera loquentem Pausaniam, tibi, cuiam pridem, non magis fortunæ amplitudine, quam virtutis tuæ adductus excellentia, me ipsum addixi, no minatim dedendum censui: non quia Græcorum auctorum à puero lectione assuefactus, Græca illum vtentem lingua non fueris planissimè intellecturus, sed quod omnino Romani Principis auribus Latinæ orationis sonum apriorem, & grauiorem fore existimaui. Atque is quidem veterem Græciam in libros decem descriptam oculis penè subiiciens, parem prope tibi voluptatem poterit apportare, ac ipsa solita est ad exteros Europæ populos suscepta iam toties peregrinatio: Cum peradolescens, magna cum tua laude, Hispaniam, Galliam, Germaniam, de maximis Reip. negocijs legatus obiisti. Atque eo tibi erit forte ille lectio huius historiæ iucundior, quòd quæ semel placuerint loca, non ut illa cursim, & festinanter, sed inter quiescendum, quoties librum fuerit, licebit reuisere. Neque verò te magis (credo) eas regiones animo lustrantem, in

Pausanias: *Veteris Graeciae descriptio*

Florence: Torrentino, 1551

$9\frac{3}{8}'' \times 5''$

ACHILLIS BOCCHII
BONON. SYMBOLICARVM QVAESTIONVM DE VNIVERSO GENERE QVAS SERIO LVDEBAT LIBRI QVINQVE.

CONDICTIO

ATTENDE LECTOR OPTIME,
SI FORTE QVID CONTRA PATRVM
DECRETA SANCTORVM PIA,
FACTVMVE DICTVMVE HIS LIBRIS,
INFECTVM ID, INDICTVMVE SIT.

SACROSANCTA IVLI. III. PON. MAX.
LEGE CAVTVM EST
NE QVIS HOC POEMA AVTORE INSCIO
INVITOVE DE CAETERO IMPRIMERE
NEVE VENALE HABERE
VSPIAM AVDEAT.

BONONIAE
IN AEDIB. NOVAE ACADEMIAE
BOCCHIANAE.
M. D. LXV.

Achilles Bocchi: *Symbolicae Quaestiones*
Bologna: Bocchi, 1555
$5\frac{1}{4}'' \times 3\frac{5}{8}''$

LECTORI STVDIOSO, ET ELEGANTI.

SYMB. SYMBOLORVM.

Quid Symbolum *sit, ne amplius*
Roges, breuiſſime, ut poteſt,
Conabimur nunc edere.
Eſt namq; signum ΣΥΜΒΟΛΟΝ
Vt signa militaria.
Collatio etiam dicitur,
Quòd multi in unum conferunt.
Hinc ſymbolum Terentius
Poeta dixit nobilis.
Orator ARPINAS *notam,*
Sed Anulum Graij uocant
Plurimiq; signatorum.
Porrò omen, atq; insigni t.
Iſto quoq; ipſo nomine
Quidam notantur teſſeræ,
Quæ à ciuitatibus dari
Solent quibuſdam, publicè
Vt quemq; par sit accipi,
In fœderatis oppidis,
Amicè, & hoſpitaliter.
Sic poſſimus iam teſſeras

Achilles Bocchi: *Symbolicae Quaestiones*
Bologna: Bocchi, 1555
$6'' \times 3\frac{1}{8}''$

IL

MORGANTE

DI LVIGI PVLCI,

NOBIL' FIORENTINO.

Nuouamente corretto, e Riſtampato con licenzia de SVPERIORI.

CON PRIVILEGIO DEL SERENISSIMO GRAN DVCA DI TOSCANA.



IN FIORENZA,

Nella Stamperia di Bartolomeo Sermartelli.

M D L.X X I I I.

Luigi Pulci: *Il Morgante*

Florence: Sermartelli, 1574

$7\frac{1}{2}'' \times 4\frac{1}{2}''$

94

Reſtaua à punto il traditor di Gano,
Carlo non volle che gl'vſciſſe fore,
Tornoſſi Mattafolle, a mont'albano,
Preſſo alla terra ou'era il ſuo ſignore,
E preſentò i prigioni al Re pagano,
Herminion ſe lor maſſimo honore,
E nel ſuo padiglion gli ha riceuuti,
Chriſto del ciel ci conſerui, e aiuti.

CANTO NONO

ORlando, Rinaldo & gl'altri ſi partono da Caradoro, riſcontrano Fieramonte qual'era reſtato al gouerno d'Herminione, Rinaldo combatte ſeco & l'ammazza, pigliono la Città, vccidono la moglie è figliuoli d'Erminione, dipoi caualcono al ſoccorſo di Francia.

1



FELICE alma d'ogni grazia piena,
Fida colonna, e ſpeme graziosa,
Vergine ſacra humile, e nazarena,
Perche tu ſe di Dio nel cielo ſpoſa,
Con la tua man inſin al fin mi mena,
Che di mia fantaſia troui ogni chioſa,
Sol per la tua benignita ch'è molta,
Acciò ch'el mio cãtar piaccia a chi aſcolta.

2

Thebo haueagia nell'oceano il volto,
E bagnaua fra l'onde i ſuoi crin d'auro,
E dal noſtro emiſpero hauea tolto,
Ogni ſplendor laſciando il ſuo bel lauro.
Dal qual fugia miſeramente ſciolto,
Era nel tempo che piu ſcalda il Tauro,
Quando il Daneſe, e gl'altri al padiglione,
Si ritrouar del grande Herminione,

3

Herminion ſe far pel campo feſta,
Parnegli queſto buon cominciamento,
E Mattafolle hauè drieto grangeſta,
Di gente armata, a ſuo contentamento,
E'ndoſſo haueu'vna ſua ſopraueſta,
Dou'era vn Macometto in pur'argento,
Tel campo aſpaſſo con gran feſta andaua,
Di ſua prodezza ognun molto parlaua.

4

E ſi doleua Mattafolle ſolo,
Ch'Aſtolfo vn tratto non venga, a cadere,
E minacciaua in mezzo del ſuo ſtuolo,
E porta vna fenice per cimiere,
Aſtolfo ne ſare venuto a volo,
Per cader vna volta à ſuo piacere,
Ma Ricciardetto che ſapea l'humore,
Non vuol per nulla ch'egli sbuchi fuore.

Carlo

Luigi Pulci: *Il Morgante*

Florence: Sermartelli, 1574

$7\frac{1}{2}'' \times 4\frac{7}{8}''$

ORATIONE DI M. GIOVAN GIORGIO TRISSINO AL SERENISSIMO M. ANDREA GRITI PRINCIPE DI VENETIA.

ELLA, ET HONOREvole consuetudine è questa, Serenissimo Principe, et Illustrissima Signoria, che dopo la creatione di ciascun Duce tutte le città suggette a questo felicissimo stato mandino i loro ambasciadori a sua Serenità. Il che, oltre che è segno di obedientia, e di amore, è anchora assai buona occasione di farsi grate, e di raccomandare se stesse con questo mezo al Principe nuovo. La quale consuetudine volendo hora la vostra fedelissima città di Vicenza exequire, mi ha, insieme con questi miei honorati Colleghi, eletto, e mandato a Vostra Serenità, et appresso mi ha dato il carico di fare la oratione; la quale quantunque io sapesse essere da se difficillima impresa, si per molte altre ragioni, come essendo per la contrarietà,

G. G. Trissino: *Oratione*
Rome: Vicentino, 1524
$5\frac{1}{2}'' \times 2\frac{7}{8}''$

Pandulphi Collenucii Iurisconſulti, ad
Illuſtriſsimum Herculem, Ferra-
rienſium Ducem Inclytum,
Apologus, cui
Titulus
A L I T H I A

Raues quondam ALITHIA,
cum VANITATE inimici-
tias exercuerat, et cū magnis utraq;
uiribus pollere uiderētur, ingentia inſuper præ-
mia iis qui alterutram partē ſequerentur oſten
derent, uniuerſum pene orbem (magno gentium
omnium malo) in ſe conuerterant, Et non pri-
uatos homines modo, ſed et ciuitates ipſas, pro-
uintiasq;, et nationes, partium ſtudia incende-
rant, alus ALITHIAM, aliis VANI-
TATEM inuocantibus. De genere primū
contētiones ortæ sunt, utraq; in Deos genus re
ferēte, Illa Iouem, Hæc ditem originis auctorē

M 2

P. Collenucius: *Alithia*
Rome: Vicentino, 1526
$5\frac{5}{8}'' \times 3''$

Compoſta da l'authore nel. M. D. XXIX.
d'Aprile, & ſtampata poi in Roma da
Antonio Blado Aſolano nel. M. D.
XXXIIII. di Marzo.



Cl. Tolomei: *Oratione de la pace*

Rome: Blado, 1534

$4\frac{3}{8}'' \times 3\frac{1}{4}''$

VITA SFORTIAE CLARISS. DVCIS A PAVLO IOVIO CONSCIPTA, AD GVIDONEM ASCANIVM SFORT. A SANCTA FLORA CARDIN. AERARIIQVE PRAEFECTVM.

ROMAE M. D. XXXIX.

P. Giovio: *Vita sfortiae*
Rome: Blado, 1539
$5\frac{1}{2}'' \times 3\frac{5}{8}''$



P. Giovio: *Vita sfortiae*

Rome: Blado, 1539

$4\frac{7}{8}'' \times 3\frac{1}{4}''$

VITA SFORTIAE CLARISS. DVCIS A` PAVLO IOVIO CONSCRIPTA, AD GVIDONEM ASCANIVM SFORT. A` SANCTA FLORA CARDIN. AERARII QVE PRAEFECTVM.

Vum honorem Senatoriæ dignitatis, quem tibi planè adoleſcenti maternus auus PAVLVS Tertius Pont. Max. inſigni iudicio, ſed maturius fortaſſe, quàm ſperaras, mandauit: cum uirtutis indole, tum claritate familiæ, adeò egregie ſuſtentes, ut maiore fortuna dignus eſſe uidcare: Peregratum omnino futurum exiſtimaui; ſi tibi ardenti animo uirtutem complectenti, nouæ faces adderentur, ductæ ſcilicet à maiorum tuorum exemplis, SFORTIAE q̃ præſertim abaui tui; qui ſumma cum laude amplisſimis rebus geſtis familiæ noſtræ immortale cognomen dedit. Eius enim uiri bello memorabilis dicta, factáque ſolerti indagatione ex uarijs, ineptiſq; ſæpe rerum ſcriptoribus excerpta in Enchiridion deſcripſi, ut ad imaginem tanto frontis honore conſpicuam, quam domi pictam aſſidue contemplaris, excelſi quoque animi ſimilitudo ad ueram effigiem ſtilo expreſſa, non indecenter accederet. Itaq; enitere GVI-

P. Giovio: *Vita sforziae*
Rome: Blado, 1539
$6\frac{1}{2}'' \times 3\frac{5}{8}''$

PARTE XXXIII

anco profitcuole,& auantaggioſo il procedere col detto pie ſini
ſtro,ponendoſi con quello innanzi,in Prima Guardia, come ne
la ſeguente figura,onde ſecondo il parer' mio,et per le ragioni,le
quali à tal propoſito giudico eſſer migliori,dico che,ſimili ſorti di
Guardie ponno accettarſi in parte,& con le conditioni giuſtifi-
cate,et neceſſarie,che di ſotto ſi diranno,ma non gia,quando cõ-
batteſſe vno co' l nemico,quale foſſe di pari forza, et ſi ritrouaſ-
ſero amendoi in camiſa,e'l detto nemico ſe li preſentaſſe cõtra in
detta Guardia di Prima,co' l pie ſiniſtro innanzi, perche fermã
doſi Queſto verſo lui in Quarta ordinaria larga, col pie deſtro
innanzi,ſubito giunto,li andarebbe incontro firmandoſi in Ter-
za ſtretta,et non mouendoſi l' auerſario inſino à tanto,chè Que-
ſto ancora foſſe arriuato in detta Terza, ſpingerebbe di Secon-
da ſopra il ſuo pugnale,ciò è de l' auerſario,doue volendo alzar-
ſi la punta con detto pugnale,per mandarla fore con animo di tra
paſſar' verſo lui,veni ebbe da ſe à firmarſi la ſpada ne la perſona
la quale ne l'approſimarſi,tanto maggiormente anco ſi diſcopri-
rebbe,& offerirebbeſi al colpo. Il che ſe pure occorreſſe à'
Queſto,ritrouandoſi per caſo ne la detta Guardia di Prima,co
me ſtaua l' altro col pie ſiniſtro innanzi,volgerebbe alquanto in
dentro la ſpalla ſiniſtra,ſolamente per ſchifar il parare,eſſendo
prohibito per le ragioni gia dette,accompagnando la ſpada del ne
mico in fore, & paſſata via ſe li un ſaltaſſe indietro
lo ſeguitarebbe con la punta d' im-
broccata deſtra in Quarta
larga, & lunga.

I

Camillo Agrippa: *Trattato di scientia d'arme*

Rome: Blado, 1553

$6\frac{3}{4}'' \times 4\frac{1}{8}''$

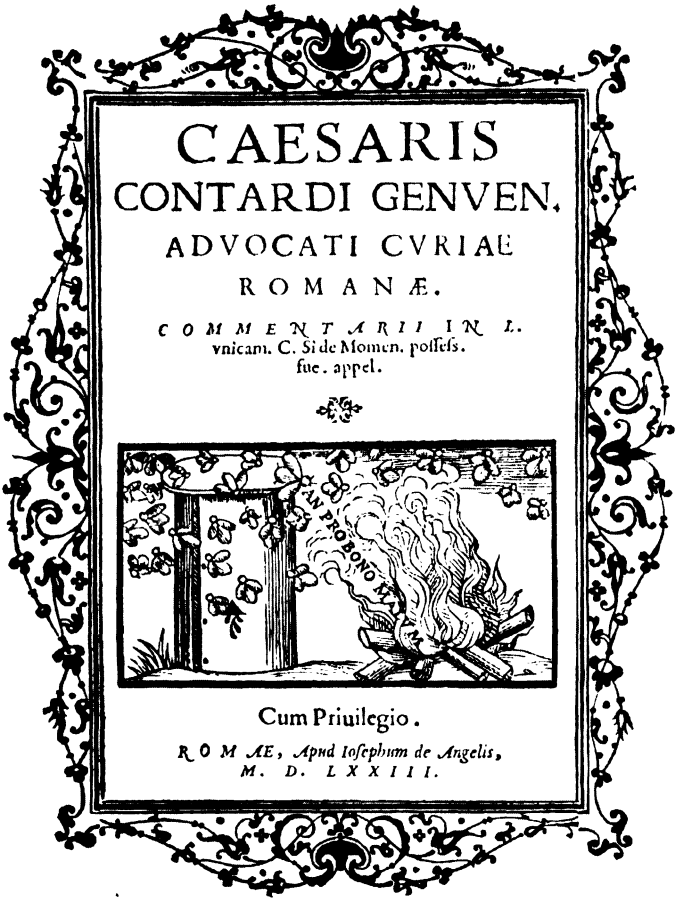
ILLVSTRISS. ET ECCELLENTISS
DOMINO D. ET PATRONO
MEO COLENDISSIMO,
D. M. ANTONIO COLVMNAE, ETC.

M. ANTONIVS BARDVS
SENENSIS.
Fœlicitatem.



VM Antiquiſsimo ROMA-NORVM tempore ſinè certa lege, ſinè certo Iure ROM. Ciuitas uiuere incepiſſet, ac manu Principis, & Regis omnia gubernarentur, auctaquè indè Ciuitate ad Magiſtratuum diſtinctionem, diuerſis temporibus deuenire placuit: inter quos tunc, ille perneceſſarius Aedilium Curulium Magiſtratus ſunt aggregatus. Sed cum idem (etiam tempore Max. Pontificum) recesſiſſet ab uſu, uel inordinatè eſſet diſtributus, MARTINVS Fæl. record. huius Nominis Papa Quintus, Doctrina, omniquè Virtute, ac Bonitate præditus, ex tua Antiquiſsima Nobiliſsimaquè Columnenſium Familia oriundus, Almam Vrbem decorare, & augere cupiens, (ubi CHRISTVS Sedem Apo-

Ant. Bardus: *Tractatus Iuris*
Rome: Blado, 1565
$6\frac{1}{4}'' \times 3\frac{1}{2}''$



C. Contardi: *Commentarii*

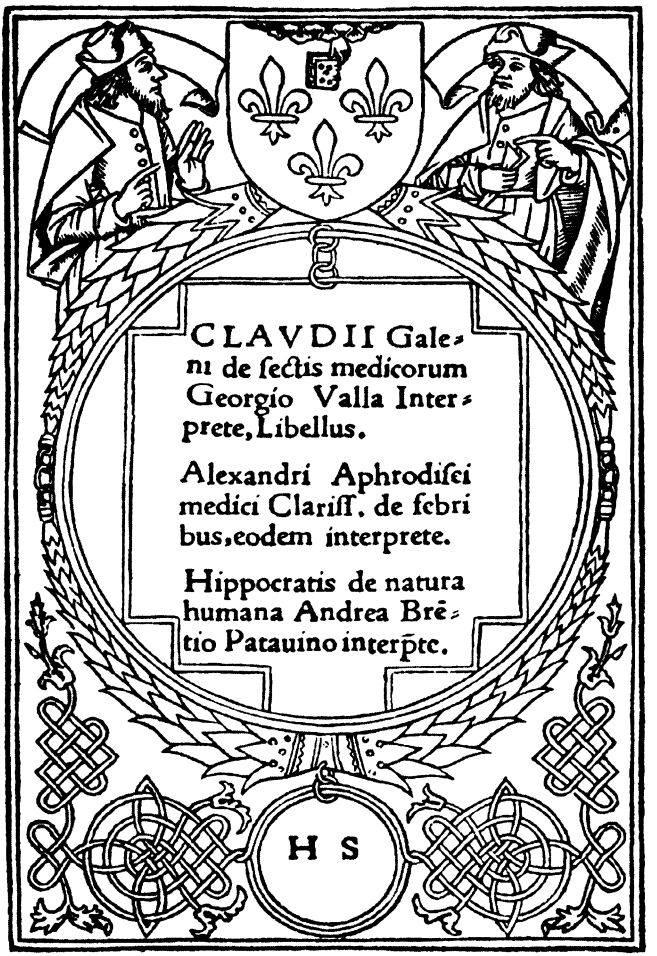
Rome: Joseph de Angelis, 1573

$7\frac{1}{4}'' \times 5\frac{1}{4}''$

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ROMAE
Ex Typographia Apoſtolica Vaticana
M·D·X C

Biblia Sacra
Rome: Ex Typographia Vaticana, 1590
$12\frac{3}{4}'' \times 8\frac{3}{8}''$

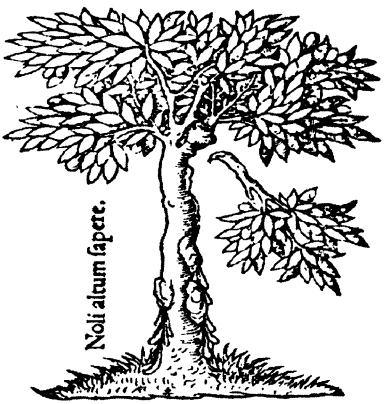


Galenus: *De Sectis Medicorum*

Paris: H. Estienne, 1518

$6\frac{1}{2}'' \times 3\frac{7}{8}''$

ARS VERSIFICATORIA HVLDERI
CI HVTTENI.



PARISIIS.
EX OFFICINA ROBERTI STEPHA-
NI EREGIONE SCHOLAE DECRE
TORVM.
M.D.XXVIII.

Ulrich von Hutten: *Ars Versificatoria*
Paris: R. Estienne, 1528
$4\frac{1}{2}'' \times 2\frac{5}{8}''$

G. Budæi Pariſienſis Cõ-
SILIARII REGII, SVPPLICVMQ.
libellorum in Regia magiſtri, Ad inuictiſs. & poten-
tiſs. principem Franciſcũ Chriſtianiſs. regem Franciæ

DE TRANSITV Helleniſmi ad Chriſtianiſmum, Libri tres.



PARISIIS.
Ex officina Rob. Stephani.
M. D. XXXV.
Cum priuilegio Regis.

Budé: *De Transitu Hellenismi ad Christianismum*

Paris: R. Estienne, 1535

$8\frac{1}{8}'' \times 4\frac{1}{2}''$

DE TRANSITV Helleniſmi ad Chriſtianiſmum, Lib. primus.



ONSIDERANTI MIhi ſæpenumero, Frãciſce rex potẽtiſſime, ad eámque mentis intẽtionẽ vehemẽter incũbẽti, quodnam dignum operæpreciũ ex vſu philologiæ, atque è literarum cõ ſuetudine ferre poſſem: & verò ſcire auenti quo pacto potiſſimũ meliorẽ hominis interioris conditionẽ, ex eo labore ſtudióq; efficerẽ, cui externa & corporis bona quæ dicta ſunt, poſthabẽda, ætate quoque florentiſſima duxeram: cupiditas inceſſit adeundæ tandem & conſulẽdæ philoſophiæ. Philoſophia autẽ (inquit apud Platonem Socrates in Phædone) mortis eſt meditatio, eò demum ipſa ſpectans, vt anima corpori nunc cõſociata, hinc tandem ſublimis abeat, corporiſque contagione defuncta morte facili, ad deum creatorẽ ſuum rapiatur, cuius illa ſimilitudine abeodem ipſo prædita eſt, quàm fieri poteſt integerrima ab ipſius corporis ſocietate. & quidem ipſius philoſophiæ munus eſt, id quod homines norunt diſcendi cupidiſſimi, animam vt hominis docẽdam ſuſcipiat, corpori alligatam, atque illi conglutinatam, & verò neceſſariò coactam, quaſi per carcerem quendam, ſic

Budé: *De Transitu Hellenismi ad Christianismum*

Paris: R. Estienne, 1535

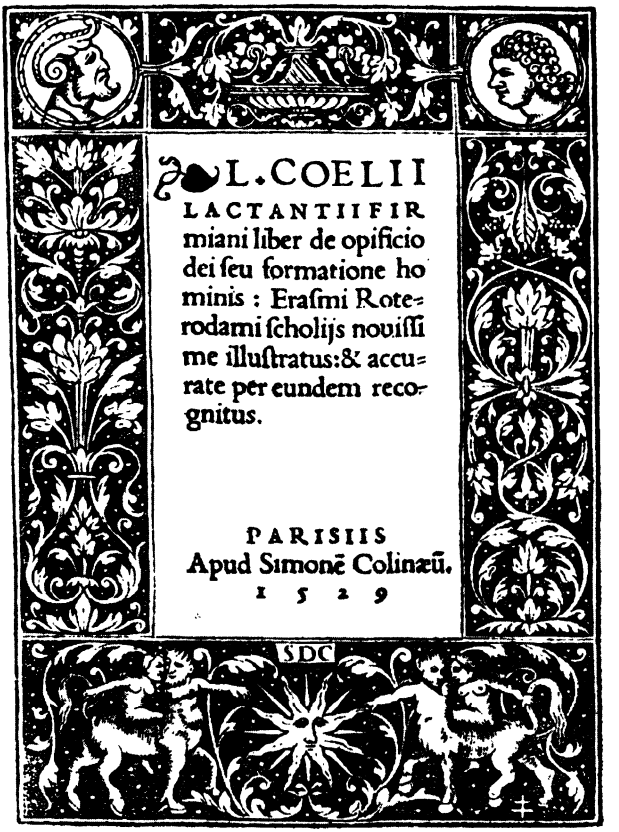
$7\frac{3}{8}'' \times 4\frac{1}{2}''$

Naturæ præpoſitionū ex Priſciano.



PARISII S.
Apud Franciſcum Stephanum.
M.D.XXXVIII.

Priscianus: *Naturae Praepositionum*
Paris: F. Estienne, 1538
$5\frac{1}{8}'' \times 2\frac{3}{4}''$



Lactantius: *De Opificio Dei*

Paris: S. de Colines, 1529

$4\frac{7}{8}'' \times 3\frac{3}{8}''$

GENERALE DECRETVM, CONTINENS

hæreſum quæ nũc pullulant ſpecies: earum deteſtationem, modum iudicandi ac diſcernendi hęreticos, ac relapſos, formam & ordinem procedendi contra eoſdem: eorundem etiam acerbas pœnas, ac demum exhortationẽ ad principes poteſtateſq; ſeculares: de illis profligandis & exterminandis.

ANTONIVS miſeratione diuina, tituli ſanctæ Anaſtaſiæ, ſacroſanctę Romanę eccleſię preſbyter cardinalis, archiepiſcopus Senonenſis, Galliarũ & Germanię primas, Francię cãcellarius: vniuerſis preſentes literas inſpecturis, ſalutem in eo qui eſt omniũ vera ſalus. Inter cunctas paſtoralis officij ſolicitudines quibus premimur inceſſanter, illa fortius nos angit: vt cũctis hęreticis de finibus Chriſtianorũ expulſis, ſuiſq; falſis & virulentis ſcriptis ac peſtilentibus doctrinis, penitus extirpatis: fides catholica (quæ ſolidę ſemper fuit ſubnixa petræ) integra illibataq; permaneat. ac populus Chriſtianus noſtræ potiſſimũ prouinciæ: in fidei ſyncæritate (quolibet obſcuritatis ſemoto velamine) immobilis inuiolatuſq; perſiſtat. Sane proſpicientes (quod non ſine graui diſplicentia referimus) inſurrexiſſe nonnullos pſeudochriſtos ac pſeudoprophetas, quorum dux & vexillifer eſt Martinus Lutherus: qui a veritate excidentes, nonnullos ac pene infinitos, etiam ſi fieri poſſit, electos (vt eſt apud Matthæum) ad errores inducunt homines. haud dubie hæreſiarchas faſtuoſos, ſeditioſos, luciferiana ſuperbia ac rabie lupina erectos. ac demum quales apoſtolus ad Timothæũ graphice deſcribit: luſcę pingit coloribus, & adamuſſim exprimit. Qui rurſus (vt inquit Petrus) ſectas perditas ac damnatas introducunt: libertatem promittentes, cum ipſi ſint ſerui corruptionis, in maximam certe reipublicę Chriſtianę perniciem & iacturam: ac tãdem niſi cito occurratur, ruinam & euerſionẽ. Vtpote quos non pudet nouas hęreſes effingere: ſed etiã ſatagunt ac ſtudent veteres, & iam diu per eccleſiã ſopitas, inſtaurare. Et inter hæc, primum de ſacramentis eccleſiæ multa pernicioſe dogmatiſant: affirmantes laicos & mulierculas, æque atq; preſbyteros, poſſe abſoluere. Et quod hactenus fuit inauditũ: laicis vt ſacerdotibus, euchariſtiæ conſecrationem permittũt. Inter ſacerdotes & plebem, nihil intereſſe dicũt: ſed omnes ſacerdotes putant, quicunq; ſunt Chriſtiani. In clericis, in ſacris ordinibus

Matth. 24.

1. Timo. 4.

2. Petri. 2.

Decreta Prov. Conc. Senonensis

Paris: S. de Colines, 1529

$9\frac{1}{8}'' \times 5\frac{7}{8}''$

4

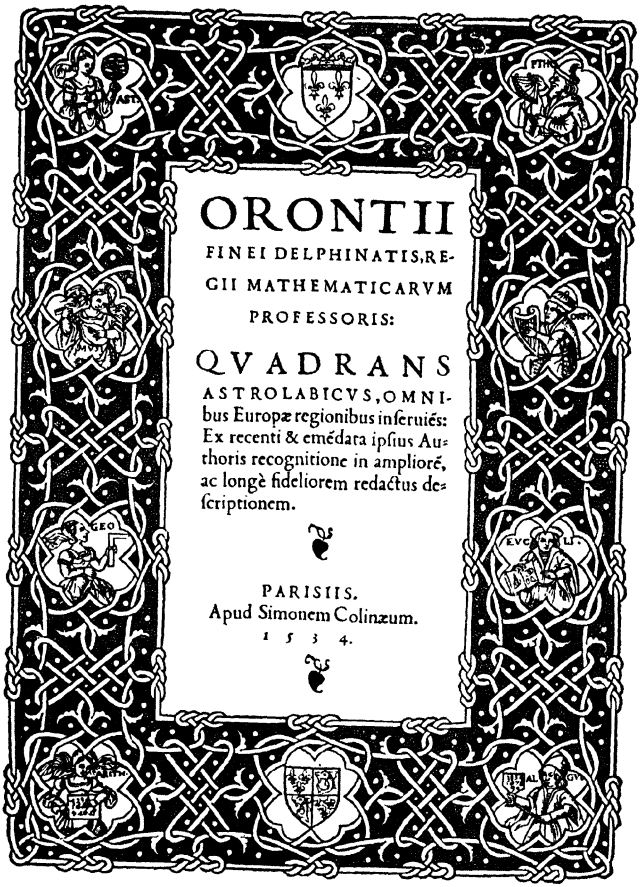
✠ CLAVDII CLAVDIANI POETAE ILLVSTRISS. DE RAPTV PROSERPINAE LIBER PRIMVS.

Nferni raptoris equos, afflatáq; curru
Sidera tænario, caligantéſq; profundæ
i Iunonis thalamos audaci promere cãtu
Mens congeſta iubet. greſſus remonete prophani.
Iam furor humanos noſtro de pectore ſenſus
Expulit, & totum ſpirant præcordia Phœbum.
Iam mihi cernuntur trepidis delubra moueri
Sedibus, & claram diſpergere lumine lucem,
Aduentum teſtata dei. iam magnus ab imis
Auditur fremitus terris, templúmq; remugit
Cecropidum, ſanctaſq; faces extollit Eleuſis.
Angues Triptolemi ſtrident, & ſquamea curuis
Colla leuant aſtricta iugis: lapſúq; ſereno
Erecti, roſeas tendunt ad carmina criſtas.
Ecce procul ternis Hecate variata figuris
Exoritur: letúſq; ſimul procedit Iacchus
Crinali florens hedera: quem Parthica tigris
Velat, & auratos in nodum colligit vngues.
Ebria Mœonijs figit veſtigia Thyrſis
Dij, quibus in numerum vacui famulantur auerni,
Vulgus iners opibus quorum donatur auaris
Quicquid in orbe petit, quos ſtyx liuentibus ambit
Iterfuſa vadis, & quos fumantia torquens

Claudianus: *Opuscula*

Paris: S. de Colines, 1530

$5\frac{3}{8}'' \times 2\frac{3}{4}''$


ORONTII
FINEI DELPHINATIS, REGII MATHEMATICARVM PROFESSORIS:
QVADRANS
ASTROLABICVS, OMNIbus Europæ regionibus inſeruiés: Ex recenti & emẽdata ipſius Authoris recognitione in ampliorẽ, ac longè fideliorem redactus deſcriptionem.
PARISIIS.
Apud Simonem Colinæum.
1534.

Orontius Fine: *Quadrans Astrolabicus*

Paris: S. de Colines, 1534

$8\frac{7}{8}'' \times 6\frac{1}{2}''$

VALERIVS MAXIMVS.

ADDITO INDICE PERBREVI, CEV AD OMNEIS HISTORIAS ASYLO TVTISSIMO.



PARISIIS
Apud Simonem Colinæum.
1535

Valerius Maximus: *Opera*
Paris: S. de Colines, 1535
$4\frac{1}{2}'' \times 2\frac{1}{2}''$


MARCI TVLLII CICERONIS OFficia diligenter reſtituta.
Eiuſdem de Amicitia, & Senectute Dialogi ſinguli.
Paradoxa, & Somniũ Scipionis
Cum annotationibus Eraſmi Roterodami, & Philippi Melanchthonis:
Item, Annotation. Bartholomæi Latomi in Paradoxa, ad calcem adiectis.
PARISIIS,
Ex officina Simonis Colinæi.
1543

Cicero: *Officia*

Paris: S. de Colines, 1543

$4'' \times 2\frac{1}{2}''$

MARCI TVLLII CICERONIS DE OFFICIIS Lib. primus, ad M. filium.

ARGVMENTVM PER ERASMVM ROTERODAMVM.

Ciceronem filium ſuo hortatur exẽplo ne ſimplici cuipiam ſtudio ſeſe addicat, ſed Græca cum Latinis, & orationis virtutes cũ philoſophiæ ſciẽtia coniungat. deinde quò eum reddat attentiorem, hanc, quæ de officijs eſt philoſophiæ partem, duobus potiſſimum nominibus cõmendat, vel quòd vſus eius ad omnem vitæ rationem latiſſime pateat, vel quòd hæc vna ſit philoſophis omnibus inter ſe cõmunis. Poſtremo teſtatur ſe in hac diſputatione Stoicos potiſſimũ ſequi, quòd hi vel optime boni finem, ad quem officia omnia referuntur, conſtituerint: quum Epicurus voluptate metiens ſummum bonum, atq; Ariſto, Pyrrho & Herillus tollentes rerum delectum, officij quoque naturam ſubuerterint.

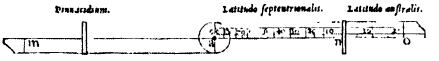
q Vanquam te Marce fili annum iam audientem Cratippũ (idque Athenis) abũdare oportet præceptis inſtitutiſque philoſophiæ, propter ſummam & doctoris authoritatem, & vrbis: quorum alter te ſcientia augere poteſt, altera exemplis: tamen vt ipſe ad meam

Cicero: *Officia*

Paris: S. de Colines, 1543

$3\frac{3}{4}'' \times 2''$

¶ *Figura dioptræ, ſeu regulæ ſuper inſtrumenti facie reponendæ.*



TRIVM INSIGNIORVM, ET HACTENVS deſideratorum operum Mathematicorum, De Circuli videlicet quadratura, eiuſque dimenſione, & ratione circunferentiæ ad diametrum: De regularium inſuper & multangularũ omnium figurarum deſcriptione: Ac de locorum inuenienda longitudinis differẽtia, aliter quàm per lunares eclipſes: Vna cum Planiſphærio geographico: Authore Orontio Finæo Delphinate, Regio Mathematicarum Lutetiæ profeſſore,

FINIS.

IOANNIS ROVETII SENONENSIS, *Medici, in Orontiomaſtigem, ſcazon.*

ZOile Gigantum frater, ecquid omnibus
Omnia miſer ſic inuideſ? dic perditè
Cur inuides illi inuidiam, qui non tibi
Illam inuidet? Qui ſis ſtudebo prodere
Vt miſeriorem, quàm putes, omnibus ego
Te faciam. Habet FINAEVS inſignem Genium,
Non patitur vt te nominem: ne forte tibi
Fortuna plaudens iure ſuccenſeat. Age,
Si nomen edo, ne male hoc tibi inuideas,
Timendum etiam fuerit: ero quod tibi minùs
Eſſe potes. aude pauca, non paucos habet
FINAEVS amicos. Tu deum hoſtem ac homines.

¶ *Errata aliquot notatu digniora, impreſſoriæ artis labilitate commiſſa.*

Facie 39, Corollario 3: legendum (vt 3 & $\frac{2}{15}$, ad 1)
Facie 48, linea 2: legendum, triangulo a b c/circunſcripto.

¶ *Regiſtrum huius operis*

3 3 3 4 4 4 3 3 3.
A B C D E F G H.

Orontius Fine: *Quadratura Circuli*

Paris: S. de Colines, 1544

9″ × 5″

à mutis, quod aiũt, magistris acceptas, octo & viginti annos Lutetiæ publicè docendo, interpretando, scriptis & nouis inuẽtionibus exornãdo illustrauí) pretium operæ facturum me putaui, si nodũ hunc dissoluerẽ, & Galliam tuam sub tuo fœlici nomine, hoc rarissimo munere donarem. Q nod (ni me fallit ipsa veritas, & Mathematicarum inexpugnabilis certitudo) à diuina tandẽ impetraui clemẽtia. Ipsam nanq; Circuli quadraturã, via hactenus à nemine tentata, & methodo inaudita, clarissimè demonstraui, atq; non vni tantũmodo Circulo æquale quadratũ, sed tribus Circulis tria simul æqualia quadrata, vel è diuerso, figurare docui: totúmq; inuentionis ac demõstrationis artificiũ, quinq; problematibus, & vnica, eáq; simplicissima, concluſi figuræ contextura. Ex ipso autem primo problemate, à Græcis olim tot modis inuestigata, sed nõdũ planè demõstrata Cubi duplicatio, cuidẽtissimè colligetur. Huic porrò Circuli tetragonismo, duas adiunxi demonstrationes: alteram de ipsius Circuli dimensione, alteram verò de ratione circunferentiæ ad diametrum: quæ tot fœlicia ingenia, vt Circulo æquale darent quadratum, hactenus defatigarunt. Subsequitur deinde absolutum, & à nemine antea tentatum opus, de multãgularum omnium & regularium figurarum descriptione: quo bona pars ipsius Geometriæ, quæ priùs latebat, & supramodum vtilis videbatur, in posterum fiet manifesta. Accessit tandem liber admodùm eximius, de inuenienda longitudinis locorũ differentia, aliter quàm per Lunares eclipses, etiam dato quouis tempore: vnà cũ Planisphærio geographico, recèns itidem excogitato. Q uem librũ anno superiore, gallicè conscriptum, vnà cum Delphinatus, Prouinciæ, Sabaudiæ, & Pedemontanæ regionis Corographia, tuæ obtuli maiestati. Hæc igitur insigna totiésq; desiderata Mathematum opera tria, sub tuo fœlici nomine & auspicio, in publicum tandẽ prodire sum passus: Q uæ tibi Mathematicarum, ac reliquarum bonarũ artium raro Mecœnati, tércq; maximo Principi (nempe Regũ Christianissimo, potẽtissimo, ac omni virtutũ genere animíq; dexteritate prædito) candidè deuouco, & protegenda cõmitto. An verò palmã hanc præter multorũ spem, reportaturus sim cuncta æquo lectori, & in Mathematicis non infæliciter versato, censendum relinquo. Cupiem tamen de multis, hic te vnicum habere iudicem: si per humanitatem tuam, & publicas occupationes, quibus hoc impotuno tempore (in quo Mars suas comitatus Furijs, longè latéq; fremit) valde distringeris, me ipsum interpretem audire graue nõ esset: qui & de rebus omnibus recte iudicare, & illas æqui bonique consulere abundè nosti. Reliquum est, clementissime Rex, vt tui Orontij sic tandem meminisse pergas: vt eum in instaurandis, & (te auspice) docẽdis Mathematicis, annos meliores consumpsisse non pœniteat. Vale.

Lutetiæ Parisiorum, Mense Iulio, 1544.

Orontius Fine: *Quadratura Circuli*

Paris: S. de Colines, 1544

$8\frac{3}{8}'' \times 5\frac{1}{8}''$

Christianissimo Gallorũ Regi, FRANCISCO, EIVS NOMInis primo, Orontius Finæus Delphinas, S. D.

DIVINA PROVIDENTIA factum esse puto, FRANCISCE Rex Christianissime, vt quæ præclara sunt & difficilia, quanto magis ab ipsis desiderantur & perquiruntur hominibus: tanto tardius à paucis plurimùm inuenantur, & in sua differantur tempora, illisque destinentur inuentoribus, quos solus Deus ad hæc nouit esse delectos. Cùm ob multa, tum vt igneus & planè cælestis ille diuini splendoris vigor, mentibus nostris insitus, magis atque magis elucescat: & ad perscrutanda latentium rerum arcana acriori nos vrgeat stimulo, in illorúmque assidua contemplatione & indagatione fixam oblectet intelligẽtiam. Quod si tam in diuinis & naturalibus, quàm mechanicis & ciuilibus rebus, locum habere competens est: in ijs artibus, quæ solæ Mathematicæ, hoc est, disciplinæ nũcupari meruerũt, vsu maximè venire (opinor) negabit nemo. Quanquam enim ipsæ Mathematicæ, medium inter intellectilia sensiliáque locum obtinentes, cæteris artibus tum fide & ordine, tum certitudine ac integritate (præter summam quæ illis ineſt vtilitatem) longè præstare videntur: rariores nihilominus semper habuere professores, & insignium theorematum, maiori cum difficultate, longioríque temporis successu adinuenta atque demonstrata. Quemadmodum in ea disciplina, quæ Geometria vocitatur, de Circuli licet intueri quadratura. Quæ tametsi ab omnibus philosophis scitu cõtineri fuerit existimata, & tãto tempore à tam doctis perquisita viris: hactenus tamen videtur fuisse desiderata, facta interim non modica rerum Mathematicarum accessione: multa enim scitu dignissima, quæ prius erant absconsa, prodiere nota. Cùm igitur præfatam Circuli quadraturam, extra artem non esse intelligerem, & illius inuentionẽ ad me non sine diuino numine iure quodam deuolui: qui & patre philosopho ac Mathematico insigni Francisco Finæo sum natus, & ad has disciplinas natura factus (quas

Orontius Fine: *Quadratura Circuli*

Paris: S. de Colines, 1544

$8\frac{5}{8}'' \times 5\frac{1}{8}''$

Q. Horatij flacci

ODARVM SIVE CARMINVM
LIBRI QVATVOR.

Epodon Liber vnus.

Cum annotatiunculis q̃ antea auctioribus in margine adiectis, quæ brevis cõmentarij vice esse possint.

Nicolai Perotti libellus non infrugifer de metris Odarum Horatianarum.



PARISIIS.
Apud Simonem Colinæum.
1539

Horatius
Paris: S. de Colines, 1539
$5\frac{1}{4}'' \times 2\frac{3}{4}''$

Q. HORATII FLACCI VITA PER PETRVM CRINITVM FLORENTINVM.

Q Horatius Flaccus in Venuſio Apuliæ oppido natus eſt : patrem habuit Libertini generis. Vnde illud,

Quem rodunt omnes Libertino patre natum.

Pro certo habetur eius natalem fuiſſe duobus circiter annis ante coniurationem L. Sergij Catilinæ, quo tempore celebres erant in ciuitate, ex Poëtis Val. Catullus, Licinius Caluus, & Heluius Cinna: ex oratoribus M. Cicero, Q. Hortenſius, & Q. Catulus: ex philoſophis Var. Terentius, & Figulus Nigidius. Orbilium Beneuentanum, vt conſtat, à puero audiuit, quem appellat alicubi plagoſum, ac mirum quàm breui tempore in bonis literis profecerit. Ingenio enim facili, & auidiſſimo fuiſſe traditur in capiendis optimis diſciplinis. Vbi autẽ ſatis viſus eſt nauaſſe operã Latinis ſtudijs, Athenas ſe cõtulit, vt Philoſophorũ præceptis liberius incumberet, maximèq; Epicureorum placita videtur probaſſe, vt illud vrbanè dictum teſtatur:

Me pinguem, & nitidum bene curata cute viſes,
Cum ridere voles Epicuri de grege porcum.

Moribus fuiſſe dicitur ſubobſcœnis, & ad bilem interdum paulo excitatior: adeo erga amicos gratus, atque officioſus, vt nobiliorum etiam ſtudijs & gratia clarior in dies, ac nobilior eſſet. Nam primò dignitatem Tribunitiam honeſtis ſuffragijs eſt adeptus, & Romanæ

Horatius

Paris: S. de Colines, 1539

$5\frac{1}{2}'' \times 2\frac{3}{4}''$

HORAE, in laudem beatiſs. ſemper virginis MARIAE ſecundum conſuetudinem curiæ Romanæ. vbi orthográphia, punctа, & accentus ſuis locis habentur.

PARISIIS apud Magiſtrum Gotofredum Torinũ Bituricum. Ad inſigne, vaſis effracti, in via Iacobæa. Gallice
Au pot caſſe, en la rue ſainct Iaques.

MENTI BONAE DEVS OCCVRRIT.

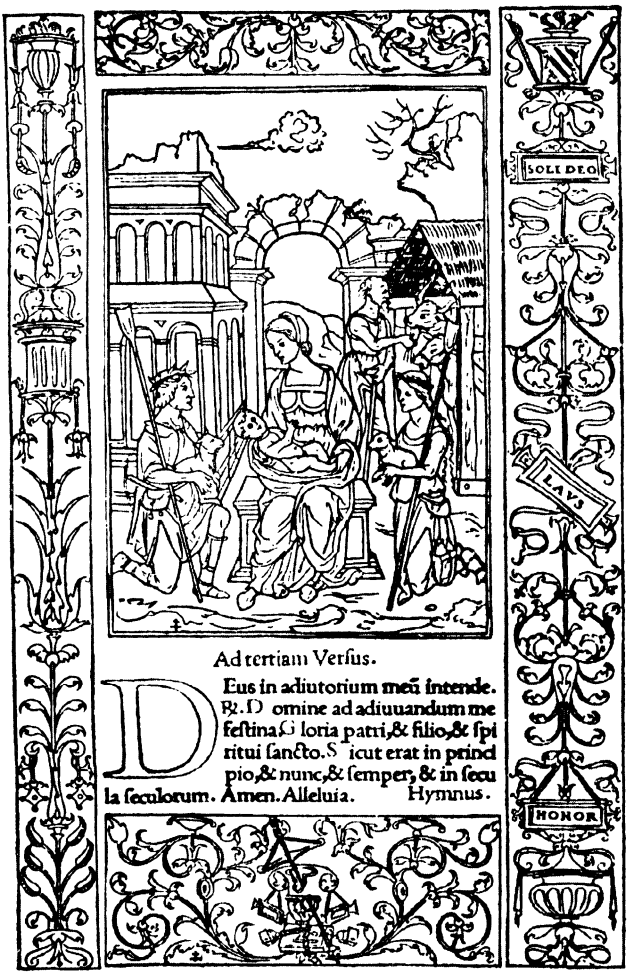


NON PLVS.

Horae

Paris: Geofroy Tory, 1525

$6\frac{3}{8}'' \times 3\frac{7}{8}''$



Ad tertiam Verſus.

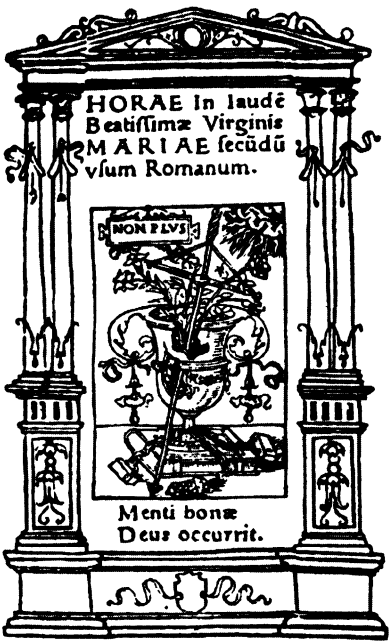
DEus in adiutorium meū intende. ℟. Domine ad adiuuandum me feſtina. Gloria patri, & filio, & ſpiritui ſancto. Sicut erat in principio, & nunc, & ſemper, & in ſecula ſeculorum. Amen. Alleluia. Hymnus.

F.j.

Horae

Paris: Geofroy Tory, 1525

$6\frac{1}{2}'' \times 3\frac{3}{4}''$



Horae

Paris: Geofroy Tory, 1529

$3\frac{3}{8}'' \times 2''$



Horae

Paris: Geofroy Tory, 1529

$3\frac{1}{2}'' \times 1\frac{7}{8}''$



Horae

Paris: Geofroy Tory, 1529

$3\frac{1}{4}'' \times 1\frac{7}{8}''$



ΩΡΑΙ ΤΗΣ ΑΕΙΠΑΡΘΕ-
νου Μαριας, κατ' ἠθος τ Ρ'ω-
μαϊκῆς αὐλῆς.

IORAE BEATISSIMAE
virginis Mariae ad vsum
Romanum.

E E;

Horae

Paris: M. Fezandat, 1547

$3\frac{1}{2}'' \times 1\frac{3}{4}''$

¶ Euangile ſelon Sainct Iean, qu'on dict le iour de Noel.



AV commencement eſtoit la parolle, & la parolle eſtoit auec Dieu, & Dieu eſtoit la parolle. Icelle eſtoit auec Dieu dés le cõmẽcemẽt. Toutes choſes ſõt faictes par icelle & ſans icelle riẽ n'a eſté fait de ce qui eſt faict. En icelle eſtoit la vie: & la vie eſtoit la lumiere des hões, & la lumiere luyt aux tenebres: mais les tenebres ne l'ont point cõprinſe. Vn homme fut enuoyé de Dieu, qui eſtoit nommé Iean. Ceſtuy eſt venu en teſmoignage, pour rendre teſmoignage de la lumiere: à fin que to⁹ creuſſent par icelle. Ceſtuy n'eſtoit point la lumiere, mais eſtoit pour rendre teſmoignage de la lumiere. La vraye lumiere eſtoit celle qui enlumine tout homme venant en ce monde. Elle eſtoit au monde, & le monde eſt faict par icelle, mais le monde ne l'a pas cogneue. Elle eſtoit venue és choſes qui eſtoient ſiennes, & les ſiennes ne l'ont point receue. Mais tous ceux qui l'ont receue, elle leur a donné puiſſance d'eſtre

Horae

Paris: Magdeleine Boursette, 1554

$4\frac{3}{4}'' \times 2\frac{7}{8}''$



Horae

Paris: Magdeleine Boursette, 1554

$4\frac{3}{4}'' \times 3''$

HORAE IN
Laudem beatiſſimæ vir=
ginis Mariæ, ad vſum
Romanum.



PARISIIS.

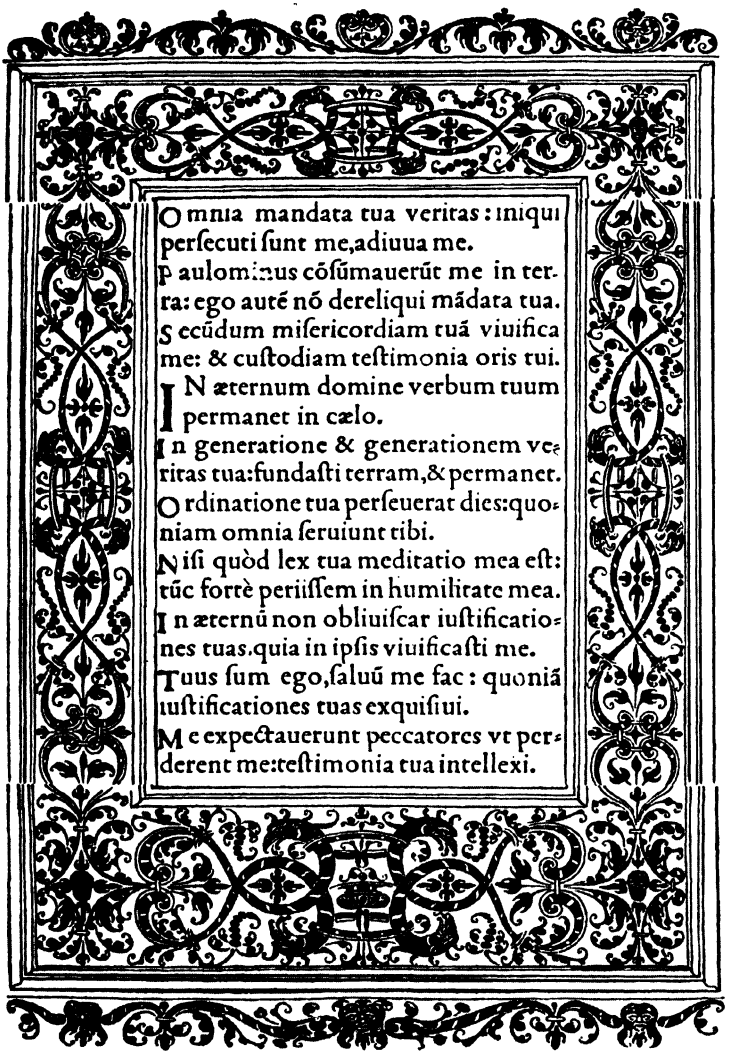
Ex officina Reginaldi Calderij
& Claudij eius filij.

1549.

Horae

Paris: Chauldière, 1549

$8\frac{1}{4}'' \times 5\frac{1}{4}''$



Omnia mandata tua veritas: iniqui perſecuti ſunt me, adiuua me.
Paulominus cõſũmauerũt me in terra: ego autẽ nõ dereliqui mãdata tua.
Secũdum miſericordiam tuã viuifica me: & cuſtodiam teſtimonia oris tui.
In æternum domine verbum tuum permanet in cælo.
In generatione & generationem veritas tua: fundaſti terram, & permanet.
Ordinatione tua perſeuerat dies: quoniam omnia ſeruiunt tibi.
Niſi quòd lex tua meditatio mea eſt: tũc fortè periiſſem in humilitate mea.
In æternũ non obliuiſcar iuſtificationes tuas, quia in ipſis viuificaſti me.
Tuus ſum ego, ſaluũ me fac: quoniã iuſtificationes tuas exquiſiui.
Me expectauerunt peccatores vt perderent me: teſtimonia tua intellexi.

Horae

Paris: Chauldière, 1549

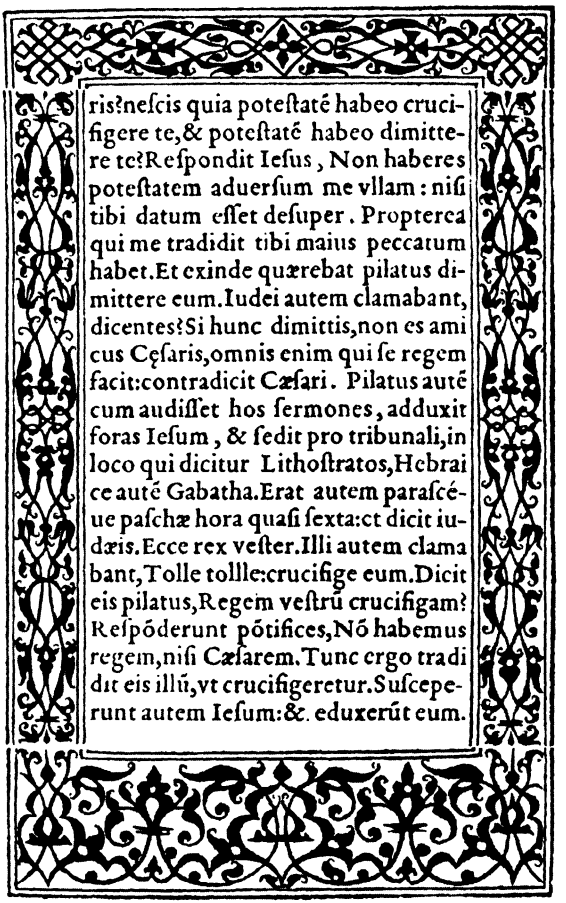
$7\frac{7}{8}'' \times 5''$



Horae

Paris: Guillaume Merlin, 1552

$4\frac{3}{4}'' \times 2\frac{7}{8}''$



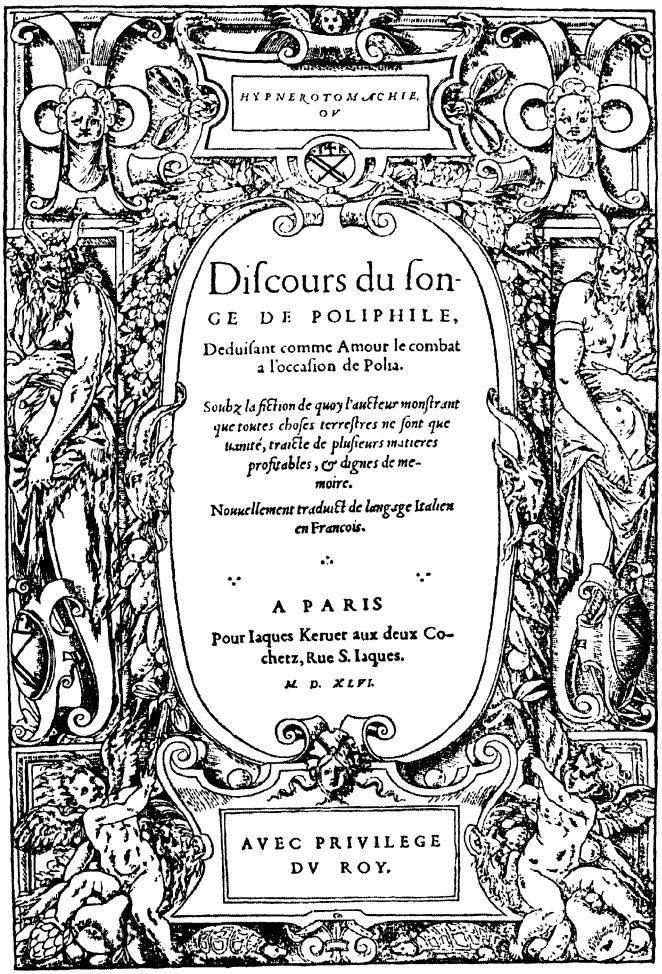
ris? neſcis quia poteſtaté habeo crucifigere te, & poteſtaté habeo dimittere te? Reſpondit Ieſus, Non haberes poteſtatem aduerſum me vllam: niſi tibi datum eſſet deſuper. Propterea qui me tradidit tibi maius peccatum habet. Et exinde quærebat pilatus dimittere eum. Iudei autem clamabant, dicentes: Si hunc dimittis, non es amicus Cęſaris, omnis enim qui ſe regem facit: contradicit Cæſari. Pilatus autẽ cum audiſſet hos ſermones, adduxit foras Ieſum, & ſedit pro tribunali, in loco qui dicitur Lithoſtratos, Hebraice autẽ Gabatha. Erat autem paraſcéue paſchæ hora quaſi ſexta: et dicit iudæis. Ecce rex veſter. Illi autem clamabant, Tolle tolle: crucifige eum. Dicit eis pilatus, Regem veſtrũ crucifigam? Reſpõderunt põtifices, Nõ habemus regem, niſi Cæſarem. Tunc ergo tradidit eis illũ, vt crucifigeretur. Suſceperunt autem Ieſum: &c. eduxerũt eum.

C ij

Horae

Paris: Guillaume Merlin, 1552

$4\frac{3}{4}'' \times 2\frac{7}{8}''$



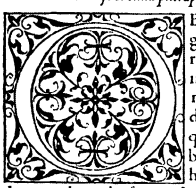
Songe de Poliphile

Paris: Jacques Kerver, 1546

$11\frac{1}{4}'' \times 7\frac{1}{4}''$

Poliphile craignant le peril de la FOREST, FEIT SON ORAISON A IVPITER:

puis en trouua l'yſſue, tout alteré de ſoif. Et ainſi qu'il ſe vouloit rafraichir en une fontaine, il ouyt un chant melodieux, pour lequel ſuiure abandonna l'eau preſte: dont il ſe trouua puis apres en plus grande angoiſſe que deuant.



Bſuſqué de mon entendement, ſans pouuoir cognoiſtre quel party ie deuoie prendre, ou mourir en celle foreſt eſgarée, ou eſperer mon ſalut incertain, ie faiſoie tout mon effort d'en yſſir: mais tant plus alloie auãt, plus entroy ie en grãdes tenebres, fort foible, & tremblant pour la peur que i'auoie: car ie n'attẽdoie ſinon que quelque beſte me vint afronter pour me deuorer: ou que heurtãt du pied a vn tronc ou racine, ie tumbaſſe dans quelque abyſme, & feuſſe englouti de la terre, cõme fut Amphiaraus. En ceſte maniere ſe troubloit mon entẽdement, ſans eſperance, & ſans raiſon, errant ſans voie ny ſentier. Parquoy voiant qu'en mon faict n'y auoit autre remede, ie me voys recommandet a la diuine miſericorde, diſant, O Dieſpiter treſgrãd, treſbõ, treſpuiſſant, & treſſecourable, ſi phũbles & deuotes prieres l'humanite peult meriter le ſecours des diuins ſuffrages, & doit eſtre de vous exaucee, ie apreſent repentãt & dolẽt de toutes mes fragilitez & offenſes paſſees, vous ſupplie & inuoque, ſouuerain pere eternel, recteur du ciel & de la terre, qu'il plaiſe a voſtre deite incõprehẽſible, me deliurer de ces perilz, ſi que ie puiſſe acheuer le cours de ma vie par quelque autre meilleure fin. A peine eu ie finé mon oraiſon bien deuotemẽt proferée, & d'vn cueur tout humilié, les yeulx pleins de larmes, croiant fermemẽt q̃ les dieux ſecourent & ſauuent ceulx qui les inuoquent de pure volũté, que ie me trouuay hors de la foreſt: dont tout ainſi que ſi d'vne nuict froide & humide ie feuſſe paruenu en vn iour clair & ſerain, mes yeulx ſortans de telle obſcurité, ne pouuoient bien (pour quelque temps) ſouffrir la clairté du ſoleil. I'eſtoie haſté, triſte, & angoiſſeux, tant qu'il ſembloit proprement que ie ſortiſſe d'une baſſe foſſe, preſque tout rõpu & briſé de chaines & de fers, changé de viſage, debile, & de cueur alenty, en ſorte que n'eſtimoie plus rien tout cela qui m'eſtoit preſent. Oultre ce i'auoie telle ſoif, que l'air frais & delicat ne me pouuoit aucunemẽt rafraichir, ny ſatiſfaire a la ſechereſſe de ma bouche. Mais apres auoir reprins vn petit de courage, par toutes manieres deliberay d'appaiſer ceſte ſoif: parquoy allay querant parmy celle contrée, tant que ie trouuay vne groſſe veine d'eau fraiche, ſourdant & bouillonnant en vne belle fontaine, qui couloit par vn petit ruyſſeau, lequel deuenoit vne riuiere bruyante atrauers les pierres & troncz des arbres tumbez & renuerſez en ſon canal, & contre leſquelz celle eau ſe regorgeoit comme courroucée & marrie de ce qu'ilz la cuidoient retarder, elle qui eſtoit augmentée de pluſieurs autres ruyſſeletz, auec aucuns torrens engendrez des neiges fondues, precipitees des montaignes, qui ne ſembloient eſtre gueres loing.

Songe de Poliphile

Paris: Jacques Kerver, 1546

$10\frac{3}{4}'' \times 5\frac{3}{4}''$

Le premier liure de Amadis de Gaule,

Traduict d'Eſpaignol en Françoys, par le Seigneur des Eſſars.

Quelz furent les Roys Garinter & Perion, & d'vn combat qu'eut icelluy Perion par caſs fortuit contre deux cheualiers: puis contre vn Lyon qui deuoroit vn Cerf en leur preſence, & de ce qu'il en aduint.

Chapitre premier.





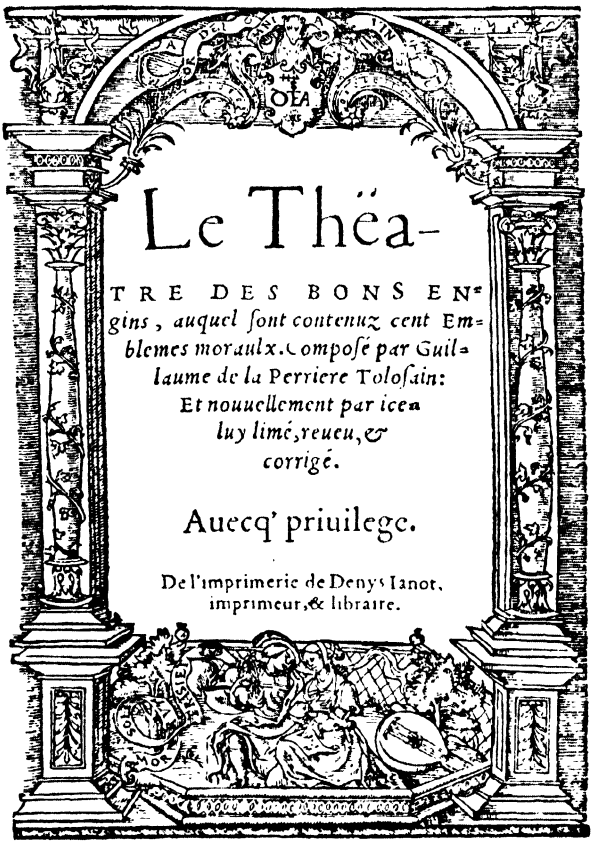
Fu de temps apres la Paſsion de noſtre Sauluеur Ieſus Chriſt, il fut vn Roy de la petite Bretaigne nommé Garinter, inſtruict en la loy de verité, & grandement decoré de bonnes & louables vertuz, qui eut d'vne noble dame ſon eſpouſe, deux filles. Laiſnée (mariée auec Languines Roy d'Eſcoce) communement appellée la dame de la Guirlande: par ce que le Roy ſon mary, pour la beaulté de ſes cheueulx, & le grand plaiſir qu'il prenoit à les veoir, ne les luy permettoit couurir, ſinon auec vn petit cercle ou chapelet de fleurs. De ce Roy Languines & d'elle, furent engendrez Agraies & Mabile, deſquelz l'hyſtoire preſente fera ſouuent mention. L'aultre fille puiſnée de ce Roy Garinter, nommée Eliſene fut trop plus belle que ſon aiſnée. Et combien qu'elle euſt eſté maintesfois demandée & requiſe en mariaige de pluſieurs princes & grans ſeigneurs: neantmoins ne luy en print (pour lors) auleun vouloir, ains par ſa ſolitude, & ſaincte vie, eſtoit communement

A appellée

Amadis de Gaula

Paris: Estienne Groulleau, 1548

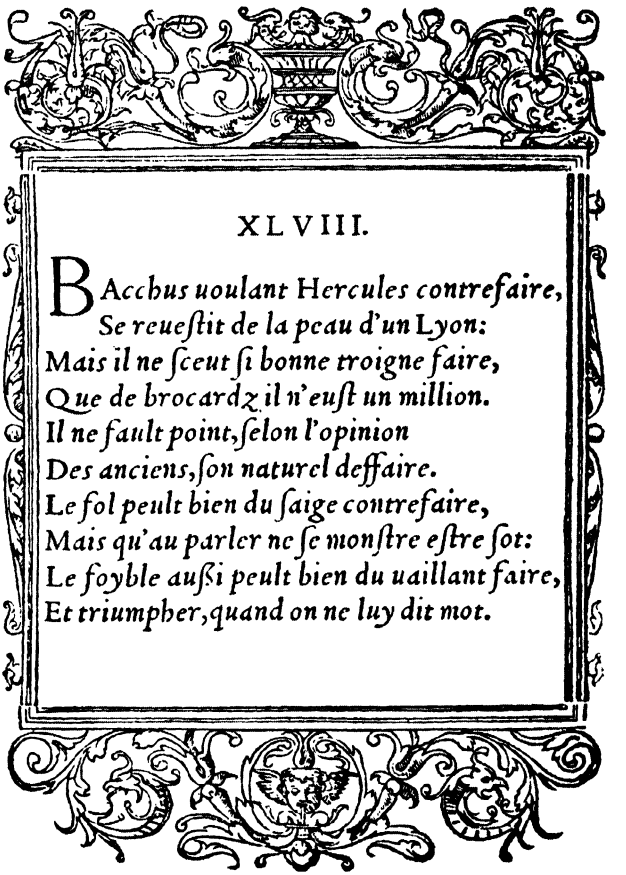
$10'' \times 5\frac{3}{4}''$



G. de la Perrière: *Le Théâtre des Bons Engins*

Paris: Denys Janot, 1539

$4\frac{7}{8}'' \times 3\frac{1}{4}''$



XLVIII.

BAcchus uoulant Hercules contrefaire,
Se reueſtit de la peau d'un Lyon:
Mais il ne ſceut ſi bonne troigne faire,
Que de brocardz il n'euſt un million.
Il ne fault point, ſelon l'opinion
Des anciens, ſon naturel deffaire.
Le fol peult bien du ſaige contrefaire,
Mais qu'au parler ne ſe monſtre eſtre ſot:
Le foyble auſsi peult bien du uaillant faire,
Et triumpher, quand on ne luy dit mot.

G. de la Perrière: *Le Théâtre des Bons Engins*
Paris: Denys Janot, 1539
$5\frac{1}{4}'' \times 3\frac{3}{8}''$

Orontij Finæi Delphi-

NATIS, REGII MATHEMA-

ticarum Lutetiæ profeſſoris, In eos quos de Mundi ſphæra conſcripſit libros, ac in Planetarum theoricas, Canonum Aſtronomicorum

LIBRI II.

LVTETIAE,
17~
Apud Michaëlem Vaſcoſanum, uia Iacobęa ad inſigne Fontis.

1553.

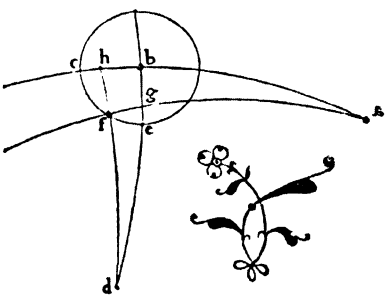
CVM PRIVILEGIO.

Orontius Fine: *De Mundi Sphaera*

Paris: M. Vascosan, 1553

$6\frac{3}{8}'' \times 3\frac{7}{8}''$

partes ipſius primi numeri, uertuntur in partes 7, & minuta 11,25,ferè. Tãtus eſt igitur ſinus rectus quæſitę equationis *f g*: cuius arcus offendetur habere grad⁹ 6, & min. 52,58. Atqui totidẽ partium, atq; minutorũ ex peritur eſſe, quæ in tabulis paſsim diuulgatis continetur æquatio,præfato 50 graduum reſpondẽs argumento. Et quoniam manifeſtum eſt, arcum *b h*, maiorẽ eſſe arcu *f g*: non eſt igitur idem arcus *b h*, quæſita æquatio ipſius octauæ ſphæræ,ſed præfatus arcus *f g*. Haud aliter periculum facere licebit,de cæterorum quorũcunque argumentorum æquationibus. Hinc poterit ipſa æquationum octauę ſphæræ tabula,quæ in minutis ſecundis ſæpius peccare uidetur,recenti atque fido magis numerari calculo.



CANON XVI.

QVantum diſtet uerum initium ſignorum octauæ ſphæræ,ab ipſo tabulari ſignorũ exordio,tandem ſupputare.

1 Hic ſupponimus Alphonſinam, & omnium ſequẽtium poſitionem de motu octauæ ſphæræ,ueram ac ſtabilem eſſe, donec meliorem obtinuerimus excogitationem. Neque in præſentiarum intendimus ipſam edocere theoricam, utpote,quæ paſsim diuulgata, & luculenter à quamplurimis tradita eſt: Sed ex ipſa ſanè quàm intellecta motus octaui orbis theorica,calculum Alphonſinum reuocare ad uernalẽ Ecli-

CAROLO LOTHARINGIO

S. R. E. CARDINALI ILLVSTRISS.

Petrus Paſchalius S. P. D.



VONIAM tu penè vnus ſcribendæ Henrici Regis hiſtoriæ non ſolùm autor, ſed adiutor etiã fuiſti; & virorum quoque quorundam illuſtrium elogiorum conficiendorum ſuaſor, Princeps illuſtriſſime: idcirco quicquid iam à me eſt profectum, proficiſcetúrque in poſterum, non magis meum eſſe duco, quàm tuum. Neque enim illi hiſtoriarum libri, quos confecimus, quóſque nonnulli doctiſſimi viri tantopere probarunt, ſunt toti noſtri; tui ſunt maiore ex parte, & ex doctiſſimis tuis commentariis decerpti Hoc autem regium elogium, quod nondum perfectum, ſemel atque iterum Henrico Regi perlegiſti; ſic, vel ipſo nutu (aderam enim ipſe præſens) emendaſti; vt illud non indignum quo in manus hominum perueniat, iam tandem iudicem. Quare illo nobis erepto Rege, confectóque hoc eius elogio, viſum mihi, & tibi libitum eſt, vt id in apertum nunc demum proferremus; & tãti Regis tam illuſtres laudes ab obliuione hominum, quantùm in nobis eſſet, atque à ſilentio vindicaremus. Quod facio, illúdque interea, dum noſtri temporis integram hiſtoriam, maximarum ſanè vigiliarum opus, contexo, in tuo clariſſimo nomine apparere cupio. Huic ego elogio eius ſanctiſſimi Regis demortui for-

Paschalius: *Elogia*

Paris: M. Vascosan, 1560

$8\frac{1}{4}'' \times 4\frac{7}{8}''$

HENRICI II. GALLIARVM REGIS ELOGIVM, PETRO PASCHALIO AVTORE.



ENRICVS II. Galliarum Rex, magni illius Franciſci Regis filius, ad duodetriginta annos natus, die ſuo natali regnũ eſt adeptus. Qui cùm maximi populi, optimi, & fideliſſimi, multorúmque virorum nobiliũ ac Principum Principem ſe eſſe, eóque loco locatum, vt longè futuros omnium caſus proſpicere ſibi oporteret, vidit: certis Principibus viris adhibitis, & nonnullis aliis rerum ſuarum peritis hominibus, omnibus regni rationibus diligenter prouidit: tantámque imperij ſui bene adminiſtrandi ſpem omnibus attulit, vt talem Regem non natura ſolùm & lege Gallica datum, ſed vnum ex multis quaſi conquiſitum & electum omnes facilè iudicarint. Primùm omnium, vir natura ſanctus & religioſus, ne quis ſuo in regno diuinum Numẽ, ne quídve

Paschalius: *Elogia*
Paris: M. Vascosan, 1560
$8\frac{1}{2}'' \times 5''$

POMPONII MELÆ DE SITV ORBIS LIBER II.

Scythia Europæa. Cap. I.

ASiæ in noſtrũ mare Tanainque vergentis quẽ dixi, finis ac ſit⁹ eſt. At per eũdem amnem in Mœotida remeãtibus, ad dextram Europa eſt modò ſiniſtro latere in nauigãtium appoſita, ac Riphæis montibus (nam & huc illi pertinẽt) proxima. Cadentes aſſiduè niues adeò inuia efficiunt, vt vltrà ne viſum quidem intendentium admittant. Deinde eſt regio ditis admodum ſoli, inhabitabilis tamen quia Gryphi fæuum & pertinax ferarum genus, aurum terra penitus egeſtũ mirè amant, miréque cuſtodiunt, & ſunt infeſti attingentibus. Hominũ primi ſunt Scythę, Scytharúmque, queis ſinguli oculi eſſe dicuntur, Arimaſpi. Ab eis Eſſedones vſque ad Mœotida. Huius flexũ Buges amnis ſecat. Agathyrſi & Sauromatæ ambiunt: quia pro ſedibus plauſtra

Pomponius Mela: *De Situ Orbis*

Paris: Jacques Kerver, 1557

$6\frac{7}{8}'' \times 3\frac{3}{4}''$

I

ESTREINES

AV ROY HENRY

III. ENVOYEES A SA MAIESTE

AV MOIS DE DECEMBRE.

AVous race de Roys Prince de tant
de Princes,
Qui tenez deſſous vous deux ſi grãdes prouinces,
Qui par toute l'Europe eſclairez tout ainſi
Qu'vn beau ſoleil d'eſté de flammes eſclarcy,
Que l'eſtranger admire & le ſuiect honore,
Et dont la maieſtẽ noſtre ſiecle redore.
A vous qui auez tout, ie ne ſçaurois donner
Preſent, tant ſoit-il grand, qui vous puiſſe eſtrener,
La terre eſt preſque voſtre, & dans le ciel vous mettre
Ie ne ſuis pas vn Dieu, ie ne puis le promettre,
C'eſt à faire au flateur: ie vous puis mon meſtier
Promettre ſeulement, de l'encre & du papier.
Ie ne ſuis Courtizan ny vendeur de fumées
Ie n'ay d'ambition les veines allumées,

D

Henrici Gallorum Regis Epitaphia

Paris: Féderic Morel, 1559

$6\frac{3}{4}'' \times 4\frac{1}{2}''$


L'HEPTAMERON
DES NOVVEL-
LES DE TRESILLVSTRE
ET TRESEXCELLENTE PRIN-
ceſſe Marguerite de Valois, Royne de
Nauarre,
Remis en ſon vray ordre, confus au parauant en ſa pre-
miere impreſſion: & dedié à treſſilluſtre & treſvertueuſe Princeſſe, Ieanne de Foix, Royne de Nauarre, par Claude Gruget Pariſien.
A PARIS,
Par Benoiſt Preuoſt, rue Fremẽtel,
à l'enſeigne de l'Eſtoille d'or,
pres le cloz Bruneau.
1559.
Auec priuilege du Roy.

Marguerite de Navarre: *Heptameron*

Paris: Benoît Prévost, 1559

$6\frac{7}{8}'' \times 4\frac{5}{8}''$

LA HVICTIESME IOVRNEE DES NOVVELLES DE LA ROYNE DE NAVARRE.

LE MATIN VENV, *s'enquirent ſi leur pont s'auancoit fort, & trouuerent que dedans deux ou trois iours il pourroit eſtre parachеué: ce qui deſpleut à quelques vns de la cõpagnie: car ils euſſent bien deſiré, que l'ouurage euſt duré plus longuement, pour faire durer le contentement qu'ils auoient de leur heureuſe vie. Mais voyans qu'ils n'auoient plus que deux ou trois iours de bon temps, ſe delibererent de ne le perdre pas. Et prierent ma dame Oiſille de leur donner la paſture ſpirituelle, comme elle auoit accouſtumé: ce qu'elle feit, mais elle les tint plus long temps, qu'auparauant. Car elle vouloit, auant que partir, auoir miſe fin à la Cronicque de ſainct Iean. A quoy elle s'aequita ſi tresbien, qu'il ſembloit que le ſainct eſprit plein d'amour & de douceur, parlaſt par ſa bouche. Et tous enflammez de ce feu, s'en allerent ouyr la grand meſſe. Et apres diſner, enſemble parlans encores de la iournée paſſée, ſe deffioient d'en pouuoir faire vne auſſi belle. Et pour y donner ordre, ſe retirerent chacun en ſon logis iuſques à l'heure, qu'ils allerent à leur chambre des comptes ſur le bureau de l'herbe verde, ou deſia trouuerent les moynes*

Marguerite de Navarre: *Heptameron*

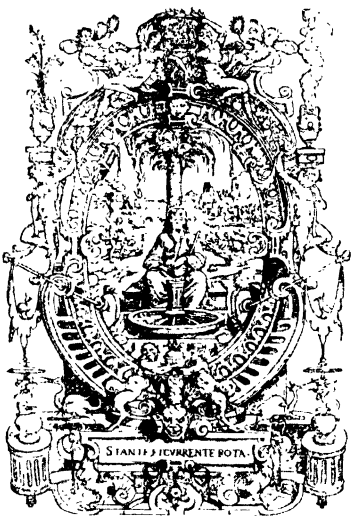
Paris: Benoît Prévost, 1559

$6\frac{7}{8}'' \times 4''$

LIVRE

De Perſpectiue de Iehan Couſin

Senonois, maiſtre Paincte à Paris.



A PARIS.

De l'Imprimerie de Iehan le Royer Imprimeur du Roy
& Mathematiques.

1560.

AVEC PRIVILEGE DV ROY.

Cousin: *Livre de Perspective*

Paris: Jehan le Royer, 1560

$10\frac{1}{2}'' \times 6\frac{1}{4}''$



IEHAN COVSIN AV LECTEVR.

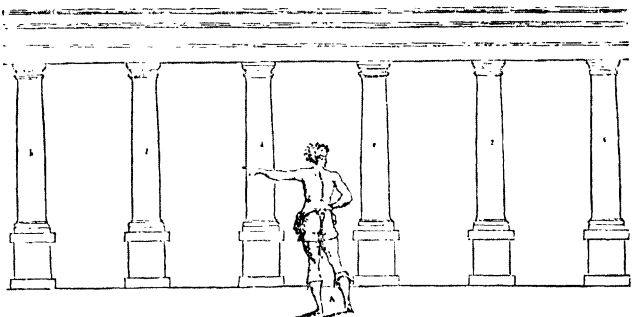


AMY Lecteur tu auras cy vn mien liure, contenant les premieres Reigles de l'art de Perspective, que i'eusse volontiers dedié & adressé au Roy ou à quelques Princes & grans Seigneurs, selon que coustumierement il se fait, si i'eusse senty de l'eloquence & sçauoir assez en moy pour m'y oser adresser. Ie l'eusse semblablement volontiers laissé ailleurs sans y rien mettre de simple, s'il n'eust deu seruir que de preface, & exercice en l'vne de deux moyens & d'vn simple traict de la figure, qui eussent peu estre suffisans & conuenables à vn tel commencement. Mais ayant voulu seruir aux rudes & ignorans, que i'ay veu & cognoissu iusques icy, & faire à l'vn & à l'autre repoussante de mes bons & grans amys, auant que m'en departir, ie leur ay voulu faire present de mon petit labeur, & ma compter d'auantage, si bon me semble, quelque chose d'auantage. En quoy ie me trouueray bien aydé, s'il me semble à bon droict, par la patience que i'ay eu si long temps de deuis auoir tiré & mis en lumiere, & en pouuoir parler à l'auenture (& auancement des sauuages & non experimentez en l'art, & au contentement de ceux qui m'en ont si instamment requis. Cest Art consiste en reigles & reiection de lignes certaines, selon qu'il se pourra voir par ce que i'ay tenu en ce present oeuure. Et pour estre en moy plus ample, ie me suis seruy auquel i'ay representé les figures le tout en perspective, mesme de personnages, arbres, & payzages, pour entendre & cognoistre en quelle proportion forme & grandeur de doiuent estre reportées selon leur art lequel auancé, ie espere de Dieu, espere bien tost faire sortir en lumiere plusieurs autres mes premieres labeurs, s'il plaist à Dieu. Que de ce pas ie demande de tout mon entendement. A Dieu.

Cousin: *Livre de Perspective*

Paris: Jehan le Royer, 1560

$7\frac{5}{8}'' \times 6\frac{3}{8}''$



POVR autant que toutes choſes egualles, ſemblent moindres les vnes que les autres au pris qu'elles ſont ou plus proches, ou plus eſloignees de noſtre veüe: ſoit qu'elles ſoient viz à viz de nous, ſoit qu'elles ſoient poſees ſus lignes Perpendiculaires à la ligne Horizontalle de noſtre veüe, ou autrement. Aucuns ont eſté d'aduiz, que les frontz des quarreaux d'vn paué eſtants ſus la ligne Terre, ou ſus ligne Equidiſtante à icelle, ſe doiuent racourcir au perſonnage. Et ſemblablement que les Colomnes eſtants au front d'vn baſtiment, viz à viz de nous, deuoient eſtre racourcies en Perſpectiue. En quoy ils ſabuſent: car combien qu'il ſoit veritable que des Colomnes eſtants au front d'vn baſtiment viz à viz de nous, les plus prochaines ſemblent plus lõgues, & les plus lointaines plus courtes: ſi ne ſenſuit il pourtant qu'il faille racourcir leſdittes Colomnes en Perſpectiue: pourtant qu'eſtants faites egualles au Perſpectif meſmes, par meſme raiſon (ſur laquelle ils ſe fondent) elles nous ſembleröt inegualles & racourcies. Ce que vous entendrez plus clairement par la figure que ie vous preſente icy pour exemple. Car ſi vous auiez en vn grand pan de mur fait peindre quantité de Colomnes egualles, telles qu'il vous plaira, cõme vous en voyez icy fix, & les euſſiez faites eguallemét eſloignees les vnes des autres, vous eſtãt au meilieu d'icelles, verriez le racourciſſemẽt deſdittes Colomnes eſtre naturellement donné, & ce ſans artifice aucun. Dont ſenſuit que les Colomnes & Entrecolomnes plus eſloignees vous ſembleroient moindres, & les plus prochaines de vous, plus grandes, combien qu'ils ſoient egualles. Puis donc que naturellement ce qui eſt viz à viz de vous ſus la ligne Terre, ſe racourciſt, il n'eſt beſoin y adiouſter racourciſſement

Cousin: *Livre de Perspective*

Paris: Jehan le Royer, 1560

$10\frac{7}{8}'' \times 8\frac{1}{2}''$

ANACREONTIS

Teïj antiquiſsimi poëtæ Lyrici Odæ, ab Helia Andrea Latinæ factæ.

DE LYRA.



CANTARE nunc Atridas,
Nũc expeteſſo Cadmum:
Teſtudo verò neruis
Solum refert Amorem.

Mutanda fila nuper
Curo, lyrámque totam.
Et Herculis labores
Mox ordior, ſed illa
Sonans refert Amores.

Anacreon

Paris: Robert Estienne and Guillaume Morel, 1556

$4\frac{3}{4}'' \times 2\frac{1}{2}''$

Tumbeau de treſhaul-

TE, TRESPVISSANTE ET
TRESCATHOLIQVE PRINCESSE
Madame Eliſabeth de France,
Royne d'Eſpagne.

EN PLVSIEVRS LANGVES.

Recueilli de pluſieurs ſçauans perſonnages de la France.



A PARIS,
Par Robert Eſtienne Imprimeur du Roy.
M. D. LXIX.

Tumbeau de Mme. Princesse Élisabeth

Paris: R. Estienne, 1569

$7\frac{1}{2}'' \times 4''$

EXEMPLVM fidei vis non vulgare, Viator,
Noſſe triplex? vnu noueris hunc tumulum:
In quo Silliacus Caſtrææ gloria gentis,
Silliacóque fides contumulata iacet.
Vix ad bis denos trieterida iunxerat annos,
Et thalamis fuerat pacta marita nouis:
Impia cùm Gallos in bella vocaret Erinnys,
Próque piis pugnans fortiter ille cadit.
Sed dum ſemanimum iacet alta in ſtrage cadauer,
Annulus in digito fortè iugalis erat:
Quem prædo auellens violentiùs, excitat ipſo
E leto tenuis relliquias animæ.
Colligit has, & vim vitat prædonis auari,
Dum miſerans illum tollit amicus humo.
Sed mox deficiens ſocii portantibus vlnis
Immoritur, moriens tot tamen antè refert:
Hoc tibi commendo ſocialis pignus amoris,
Quod ſponſæ reddas dulcis amice meæ.
Dixerat, & vultu mortem meliore recepit,
Ter ſibi ſeruatam conſcius eſſe fidem.
Prima fides, animus Chriſto, Regi altera, corpus,
Annulus eſt ſponſæ tertia miſſa fides.

I. AVRATVS REGIVS POETA.

Dorat and Ronsard: *Épitaphes sur le duc de Montmorency*
Paris: Ph. de Roville, 1567
$7\frac{1}{8}'' \times 4''$

SILLACII CASTRAEI
BELLI MVSARVMQVE MVNERIBVS INSTRVCTISSIMI, animi corporiſque dotibus ornatiſſimi, Tumulus, variis Poëtarum inſcriptionibus inſignitus.

Le Tũbeau du ſeigneur

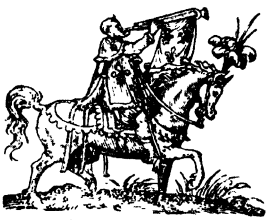
DE LA CHASTRE, DICT DE SILLAC, GENTIL-HOMME NAGVERES orné des excellences du corps & de l'eſprit, & garni de la cognoiſſance des lettres & armes: graué d'inſcriptions de diuers Poëtes.



A PARIS,
Par Robert Eſtienne Imprimeur du Roy.
M. D. LXIX.
AVEC PRIVILEGE.

Tumbeau du seigneur de la Chastre
Paris: R. Estienne, 1569
7″ × 4″

C'EST L'ORDRE ET FORME QVI A ESTE TENV AV ſacre & couronnement de treſ-haute, treſ-excellente, & treſ-puiſſante princeſſe Madame ELIZABET d'Auſtriche Roine de France : faict en l'Egliſe de l'Abbaie ſainct Denis en France le vingt cinquieſme iour de Mars, 1571.



A PARIS,

De l'Imprimerie de Denis du Pré, pour Oliuier Codoré, rüe Guillaume Ioſſe, au Heraut d'armes, pres la rüe des Lombars.

1571.

AVEC PRIVILEGE DV ROY.

Ordre venu à la joyeuse entrée de Charles IX

Paris: Denys du Pré, 1571

$7\frac{1}{8}'' \times 4''$

C'EST L'ORDRE ET FORME QVI A ESTE TENV AV ſacre & couronnement de treſ-haute, treſ-excellente, & treſ-puiſſante princeſſe Madame ELIZABET d'Auſtriche Roine de France: faict en l'Egliſe de l'Abbaie ſainct Denis en France le vingt cinquieſme iour de Mars, 1571.

LE ROY & la ROINE eſtans le vingt & troiſieſme iour dudict mois de Mars arriuez audict ſainct Denis, le vingt cinquieſme iour dudict mois l'acte & ſolemnité dudict ſacre fut faict ainſi qu'il ſenſuit. Il y auoit vn grād eſchauffault au milieu du cœur de ladicte Egliſe aſſis droict deuant le grand autel d'icelle, de la hauteur de neuf piedz ou enuiron, aiant de longueur vingt huict piedz ſur vingt deux de large: eſtant ledict eſchaffault garny de barrieres tout autour, fors à l'endroict de l'eſcallier, par lequel lon y montoit, qui eſtoit du coſté dudict grand autel, & y auoit ſeize marches en hauteur, & puis ſe trouuoit vne eſpace d'enuiron ſix piedz de long, & auſſi large que ledict eſcallier. Et apres lon montoit vne autre marche pour entrer audict grand eſchaffault. Enuirō le milieu duquel tirant vn peu ſur le derriere y auoit vn hault dez de la hauteur d'vn peu plus d'vn pied où lon mōtoit deux marches, lequel haut dez & marches qui contenoiēt de

Ordre venu à la joyeuse entrée de Charles IX

Paris: Denys du Pré, 1571

$7\frac{5}{8}'' \times 4\frac{1}{8}''$

Ornatiſsimi Cuiuſdam Viri, De Rebus Gallicis, Ad Staniſlaum Eluidium, Epiſtola.



LVTETIÆ,
Apud Federicum Morellum Typographum Regium.
1573.
CVM PRIVILEGIO REGIS.

Pibrac: *De Rebus Gallicis*
Paris: Féderic Morel, 1573
$6\frac{3}{8}'' \times 3\frac{3}{4}''$

AD SERENISSIMAM AC CHRISTIANISs. REGINAM CATHARINAM MEDICAEAM HENRICI III. Galliae & Poloniae regis Chriſtianiſs. matrem,

GERMANI AVDEBERTI Aurelij

CARMEN.

VIpotius Regina potẽs, Regumque creatrix,
Quam tibi ſacrẽtur Verini carmina vatis
Syllanae veteres vrbis celebrantia cunas,
Illuſtreſque viros, totamque ab origine prolem,
Maioreſque tuos? quorum tu maxima iure
Gloria cenſeris: ſunt haec tibi propria dona
Magnanimum Heroum genus alta e ſtirpe trahenti,
Summoſque augenti Medicaeae gentis honores.
Nobilis vt fuluo decoratur gemma metallo,
Vt radijs magis illa ſuis illuminat aurum:
Sic ſplendente domo, & claris natalibus orta
Scintillas, raraque tuos virtute parentes
Illuſtras magis, atque magis: moderatio magno
Magna licet fuerit Coſmo, prudentia ſolers

Pietro Angelio de Barga: *Syriados liber*

Paris: Mamert Patisson, 1582

$8\frac{1}{2}'' \times 4\frac{5}{8}''$

MARGVERITES
DE LA MARGVERITE DES PRINCESSES, TRESILLVSTRE ROYNE DE NAVARRE.



IEAN MAVRICE.

A LYON,

PAR IEAN DE TOVRNES.

M. D. XLVII.

Auec Priuilege pour six ans.

Marguerite de Navarre: *Marguerites de la Marguerite des princesses*
Lyons: Jean de Tournes, 1547
5″ × 2¾″

15

LE MIROIR
DE L'AME PECHERESSE.

Seigneur DIEV crée en moy cœur net. Pſeau. 50.

OV eſt l'Enfer remply entierement
De tout malheur, trauail, peine,
& tourment?
Ou eſt le puitz de malediction,
D'ou ſans fin ſort deſeſperation?
Eſt il de mal nul ſy profond abyſme,
Qui ſuffiſant fuſt pour punir la diſme
De mes pechés? qui ſont en ſy grand nombre,
Qu'infinité rend ſy obſcure l'ombre,
Que les compter, ne bien voir, ie ne puys:
Car trop auant auecques eux ie ſuis.
Et qui pis eſt, ie n'ay pas la puiſſance
D'auoir d'vn ſeul, au vray, la congnoiſſance.
Bien ſens en moy, que i'en ay la racine,

Et au

Marguerite de Navarre: *Marguerites de la Marguerite des princesses*
Lyons: Jean de Tournes, 1547
$5\frac{1}{4}'' \times 3\frac{1}{4}''$

Au moins vaincrons ayans ceſte defenſe,
Encor' que nous ayons fait mainte offenſe,
Puis qu'à peché, ne nous ſommes donnez.

FIN.

Oraiſon de l'Ame fidele, à ſon SEIGNEVR DIEV.

Seigneur, duquel le ſiege, ſont les Cieux;
Le marchepied, la terre, & ces bas lieux;
Qui en tes bras encloz le firmament,
Qui es touſiours nouueau, antique & vieux,
Rien n'eſt caché au regard de tes yeux;
Au fonds du roc tu vois le diamant,
Au fonds d'Enfer ton iuſte iugement,
Au fonds du ciel ta Maieſté reluire,
Au fonds du cœur le couuert penſement,
Qui eſt celuy qui te voudroit inſtruire?
Plus qu'vn eſclair ton œil eſt importable,
Plus qu'vn tonnerre eſt ta voix effrayable,
Plus qu'vn grand vent ton eſprit nous eſtonne,
Plus que fouldre eſt ton coup ineuitable,

Plus

Marguerite de Navarre: *Marguerites de la Marguerite des princesses*
Lyons: Jean de Tournes, 1547
$5\frac{1}{4}'' \times 2\frac{7}{8}''$

CHIROMANCE DE IOANNES INDAGINE.

LIVRE PREMIER.

CHAPITRE I.

LES Grecz appellent Chiromance, diuination qui eſt faite & cueillie par laſpect & regard de la main: & ſi long temps ha eſté en vſage enuers les anciens, que ce mot Chiromance, qui eſt treſancien, le dit & demonſtre. Or ie qui veux eſcrire les obſeruations de ceſt art, penſe quil eſt neceſſaire premierement deſcrire & denoter celle main de lhomme, & declarer ſes parties: par leſquelles choſes ſeront plus facilement congnues les ſentẽces de Vaticination ou prognoſtiquer par linſpection de la main qui cela demonſtre. La main ouuerte, ainſi lappellerons, eſt quand elle ſera eſtendue & applanie: & linterieure place de dedens, ſappelle la Palme de la main: au my

Ioannes de Indagine: *Chiromance*
Lyons: Jean de Tournes, 1549
$5\frac{1}{4}'' \times 2\frac{7}{8}''$

Le priuilege du Roy.

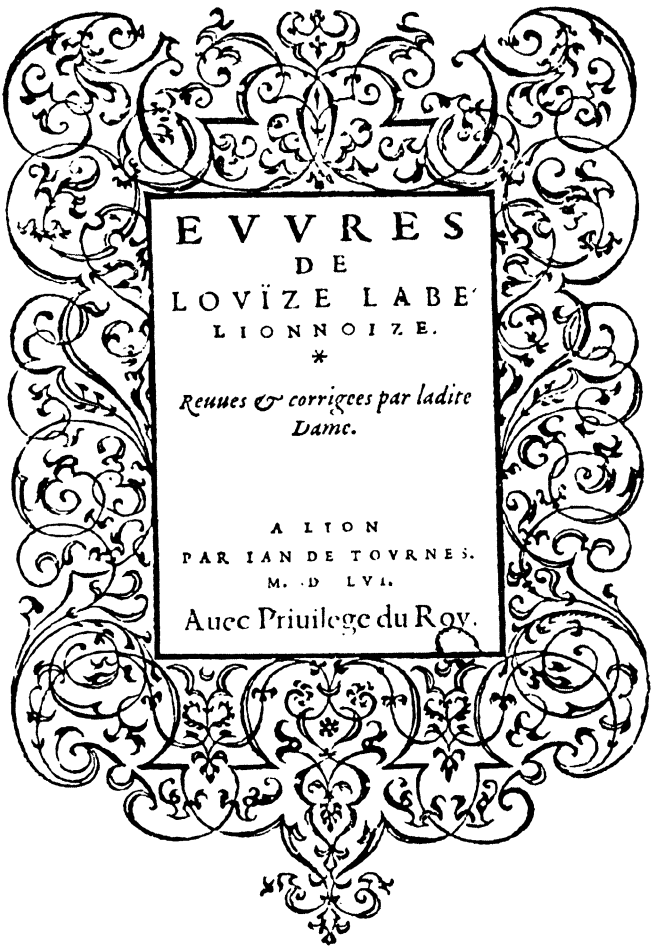


Enri *par la grace de Dieu Roy de Frãce, A noz aymez & feaux Conſeillers les gens tenans noz Courts de Parlement à Paris, Tholouze, Rouen, Bourdeaux, Dijon, Dauphiné & Prouence, Preuoſt de Paris, Seneſchal de Lyon, Bailly de Rouen, & à tous noz autres Iuſticiers & Officiers, ou leurs Lieuxtenans, à chacun d'eux comme à luy appartiendra, Salut & dilection. Noz bien aymez Iaques de Strada Mantuan, & Thomas Guerin Marchand Libraire demourant à Lyon, nous ont fait dire & remontrer que à grans frais & deſpens ilz ont recouuert & dreſſé vn liure ainſi intitulé:* Epitome Theſauri antiquitatũ. Hoc eſt, Imperatorum Romanorum Orientalium & Occidentalium Iconum, ex antiquis Numiſmatibus quàm fideliſsimé deliniatarum. Ex Muſæo Iacobi de Strada Mantuani Antiquarii &c. *Lequel liure leſdits de Strada & Guerin imprimeroient voluntiers pour le bien commun de noſtre Republique, illuſtration & intelligence des antiquitez & bonnes lettres, & contentement des fauteurs & amateurs d'icelles, tant en Latin, François, Italien, Allemand que Eſpaignol: mais ilz doutent qu'apres qu'ilz auront fait les frais & employé grande ſomme de deniers pour la correction, papier & impreſsion dudit liure, & pour la taille des figures qu'il conuiendra pour ce faire tailler & grauer, Autres Libraires & Imprimeurs de noſtre Royaume ne vouſiſſent ſemblablement imprimer ou faire imprimer, vendre & diſtribuer ledit liure contrefait ſouz leurs corrections, & par ce moyen les fruſtrer de leurs labeurs, merites, frais & deſpenſes, s'il ne leur eſtoit par nous pourueu de noz grace & remede conuenable, humblement requerant icelui. Parquoy nous ces choſes conſiderees deſirans que ledit liure vienne en euidence, pour donner auſsi moyen auſdits de Strada & Guerin de recouurer le merite de leurs labeurs & impenſes, A iceux auons permis & ottroyé, permettons & ottroy*

Strada: *Thesaurus Antiquitatum*

Lyons: Jean de Tournes, 1553

$7\frac{1}{8}'' \times 4\frac{1}{8}''$



Louise Labé: *Euvres*

Lyons: Jean de Tournes, 1556

$5\frac{1}{4}'' \times 3\frac{1}{2}''$

DEBAT DE FOLIE ET D'AMOVR,

PAR

LOVÏZE LABE'

LIONNOIZE.

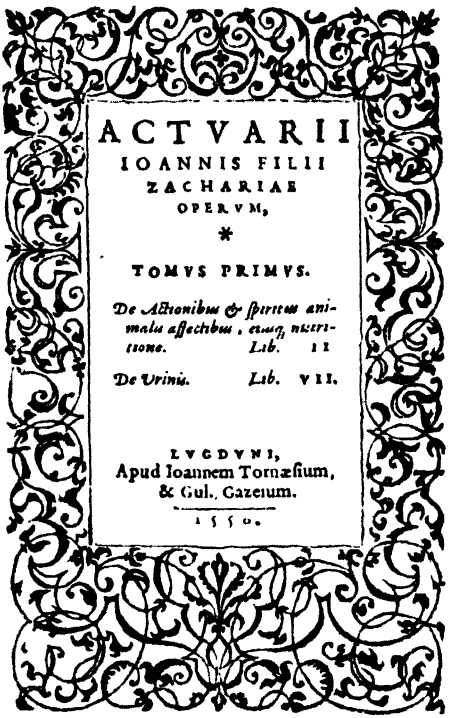
ARGVMENT.

IVPITER *faiſoit vn grand feſtin, ou eſtoit cõmandé à tous les Dieus ſe trouuer. Amour & Folie arriuent en meſme inſtant ſur la porte du Palais : laquelle eſtant ià fermee, & n'ayant que le guichet ouuert, Folie voyant Amour ià preſt à mettre vn pied dedens, s'auance & paſſe la premiere. Amour ſe voyant pouſſé, entre en colere : Folie ſoutient lui apartenir de paſſer deuant. Ils entrent en diſpute ſur leurs puiſſances, dinitez & préſeances. Amour ne la pouuant veincre de paroles, met la main à ſon arc, & lui laſche vne fleſche, mais en vain: pource que Folie ſoudein ſe rend inuiſible: & ſe voulant venger, ôte les yeus à Amour. Et pour couurir le lieu ou ils eſtoient, lui mit vn bandeau, fait de tel artifice, qu'impoßible eſt lui ôter. Venus ſe pleint de Folie, Iupiter veut entendre leur diferent. Apolon & Mercure debatẽt le droit de l'une & l'autre partie. Iupiter les ayant longuement ouiz, en demande l'opinion aus Dieus : puis prononce ſa ſentence.*

Louise Labé: *Euvres*

Lyons: Jean de Tournes, 1556

5¼″ × 3″


ACTVARII
IOANNIS FILII
ZACHARIAE
OPERVM,
*
TOMVS PRIMVS.
De Actionibus & ſpiritu animalis affectibus, eiuſq; nutritione. Lib. II
De Urinis. Lib. VII.
LVGDVNI,
Apud Ioannem Tornæſium,
& Gul. Gazeium.
1550.

Ioannes Actuarius: *De actionibus et spiritus animalis affectibus*

Lyons: Jean de Tournes, 1556

$3\frac{3}{4}'' \times 2\frac{3}{8}''$

248

Gaye Suetone Tranquile, de la VIE DE NERON CLAVDE CESAR, LIVRE VI.



DE LA race Domicie furent en bruit & eſtime deus familles: celle des Caluins, & celle des Enobarbes. Les Enobarbes pour auteur de leur origine, enſemble de leur ſurnom, ont Luce Domice: au deuant duquel, ainſi que iadis il retournoit des champs, deus ieunes iouuenceaus de forme treſexcellente, ſont dits s'eſtre preſentez de rencôtre, & lui auoir commandé qu'il annonçaſt au Senat & au Peuple Rommein, [1] la victoire, dont lon eſtoit encore en doute: & pour aprobacion de leur [2] Mageſté lui auoir en ſorte froté doucement les ioues, qu'ils lui rendirent le poil de ſa barbe, de noir, blond, & ſemblable à airein: laquelle marque demeura de meſme en ſes ſucceſſeurs, ſi que la plus part eurent la barbe blonde. Et ayans aminiſtrez ſept Conſulats, double Cenſure, uz deus trionfes, & faits de l'eſtat des Patrices, perſeuererent tous au meſme ſurnom, ſans que point ils uſurpaſſent aucuns prenoms, fors de

1 Cette victoire contre les Tarquiniés & les Latins eſt amplement deſcrite par Tite Liue au ſecond liure de la premiere Decade.

2 Qu'ils eſtoiẽt Dieus: car ils furent eſtimez Caſtor & Polux.

Suetonius: *De la vie des XII Césars*

Lyons: Jean de Tournes, 1556

$7\frac{1}{4}'' \times 4\frac{5}{8}''$

A MONSIEVR DE LA RIVOIRE,

SECRETAIRE DE LA ROYNE DE NAVARRE.

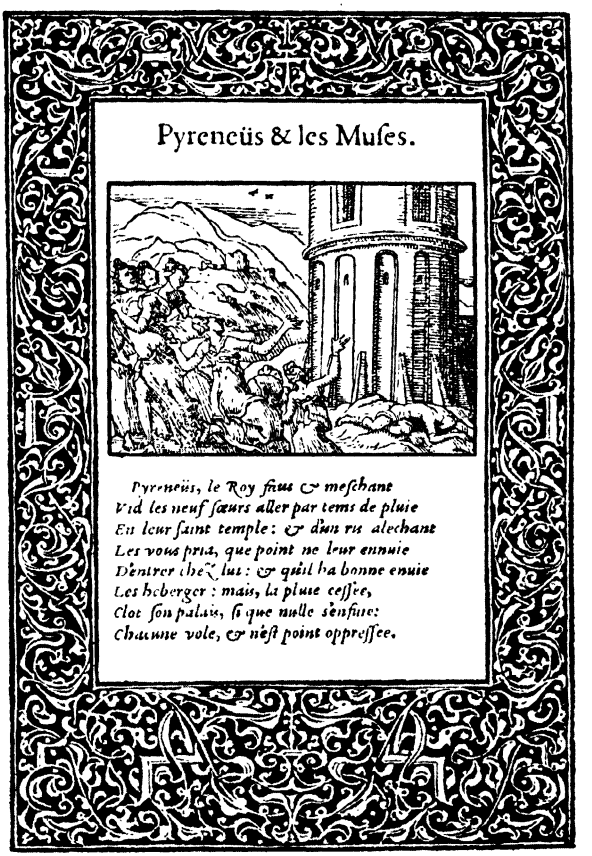
*

MOins ne pouuoit le deuoir mien enuers votre ſi liberale bonté affeccionnément deuot, que, eſtant par voz continuels benefices tant de fois reueillé, montrer (ſinon par condigne reconnoiſſance pour le peu de ſon pouuoir, aumoins par juſte marque de gratuité) combien il ſe ſent tous les jours augmenter & croitre l'obligacion auec l'affeccion, qui vous demeurent à jamais redeuablement liez : mais d'autant liberalement, que la bonne volonté ſe peut de ſoy en autrui librement affeccionner. Auſsi áy je toujours crû le bienfait d'ami oublié eſtre pluſtot vn ingrat oubli

Ovid: *Métamorphoses*

Lyons: Jean de Tournes, 1557

$5\frac{1}{4}'' \times 3\frac{1}{8}''$


Pyreneüs & les Muſes.
Pyreneüs, le Roy ſeruſ & meſchant
Vid les neuf ſœurs aller par tems de pluie
En leur ſaint temple: & d'un ris alechant
Les vous pria, que point ne leur ennuie
D'entrer chez lui: & qu'il ha bonne enuie
Les heberger: mais, la pluie ceſſee,
Clot ſon palais, ſi que nulle s'enfuie:
Chacune vole, & n'eſt point oppreſſee.

Ovid: *Métamorphoses*

Lyons: Jean de Tournes, 1557

$5\frac{1}{8}'' \times 3\frac{1}{4}''$

496

LIBER ESTHER.



CAPVT I.

A IN diebus Assueri qui regnauit ab India vsq. Aethiopiam super centum viginti septem prouincias: quando sedit in solio regni sui: Su'an ciuitas regni eius exordium fuit. Tertio igitur anno imperij sui fecit grande cõuiuium cunctis principibus, & pueris suis, fortissimis Persarum, & Medorum inclytis, & præfectis prouinciarum coram se, vt ostenderet diuitias gloriæ regni sui, ac magnitudinem, atq. iactantiam potentiæ suæ, multo tẽpore, centũ videlicet & octoginta diebus. Cũq. implerentur dies conuiuij, inuitauit oẽm populũ qui inuentus est in Susan à maximo vsq. ad minimum: & iussit septem diebus conuiuiũ præparari in vestibulo horti, & nemoris, quod regio culcu & manu consitũ erat. Et pẽdebant ex omni parte tentoria ærei coloris, & carbasini ac hyacinthini, sustẽtata funib' byssinis, atq. purpureis q ebuneis circulis inserti erant, & colũnis marmoreis fulciebãtur. Lecti quoq. aurei & argentei, sup pauimẽtũ smaragdino & pario stratum lapide, dispositi erãt: quod mira varietate pictura decorabat. Bibebãt autem qui inuitati erãt, aureis poculis, & alijs atq. alijs vasis cibi inferebantur Vinũ quoq;, vt magnificentia regia dignum erat, abundans & præcipuum ponebatur Nec erat qui nolentes cogeret ad bibendũ: sed sicut rex statuerat, præponens mensis singulos de principibus suis, vt sumeret vnusquisq. quod vellet Vasthi quoq: regina fecit conuiuiũ feminarũ in palatio, vbi rex Assuerus manere consueuerat Itaq. die septimo, cũ rex esset hilarior, & post nimiã potationẽ incaluisset merο, præcepit Mauman & Bazatha & Harbona & Bagatha & Abgatha & Zethar & Charchas, septẽ eunuchis qui in cõspectu eius ministrãt, vt introduceret reginã Vasthi corã rege, posito sup caput ei' diademate, ostẽderet cũctis populis & principibus pulchritudinem illius: erat enim pulchra valde.

Biblia Sacra

Lyons: Jean de Tournes, 1558

$5\frac{5}{8}'' \times 3\frac{3}{4}''$

Volendo Matheo moſtrare Gieſu eſſere quel vero Meſsia da Dio per gli Profeti promeſſo : narra per ordine da Abrahamo in giu, tutta la ſua naturale genealogia. Racconta le ſpoſalizie di Maria e Gioſeffo, la cõcezzione di Chriſto, mediante lo Spirito ſanto, e qualmente Gioſeffo, ammonitone da l'Agnolo, s'accompagna Maria. CAP. I.

Luc 3.e
Gen. 21.a
Gen. 25.c
Gen. 29.f
Gen. 38.g
Ge. 46.a
1.Par.2.b
Rut 4.d
1.Sa. 6.a
2.Sa.12.f
1.reg.11.g
1.Par.3.b
2.Reg.29
2.Reg 8.f
2.Re.15.g
2.Paral. 27.c
2 Paral. 28.d
1.Re.2.d
2.Re.23.f
14.25

IL Libro de l'origine di Gieſu A
Chriſto, figliuol di Dauidde, figliuol d'Abrahamo. Abraha-
mo generò Iſahache. Iſahache
generò Giacobbe. Giacobbe ge-
nerò Giuda e i ſuoi frategli. Giuda generò Fare-
ſe, è Faramo di Thamara. Fareſe generò Eſro-
mo. Eſromo generò Aramo. Aramo generò
Aminadabbe. Aminadabbe generò Nahaſone.
Nahaſone generò Salmone. Salmone generò
Booz di Rachabbe. Booz generò Obetthe di
Ruttha. Obetthe generò Gieſſe. Gieſſe generò
Dauidde, il Re. Dauidde Re generò Salomone,
di quella che era ſtata d'Vria. Salomone generò
Rhoboamo. Rhoboamo generò Abia. Abia B
generò Aſa. Aſa generò Gioſaphatte. Gioſa-

phatte

Nuovo Testamento

Lyons: Jean de Tournes, 1558

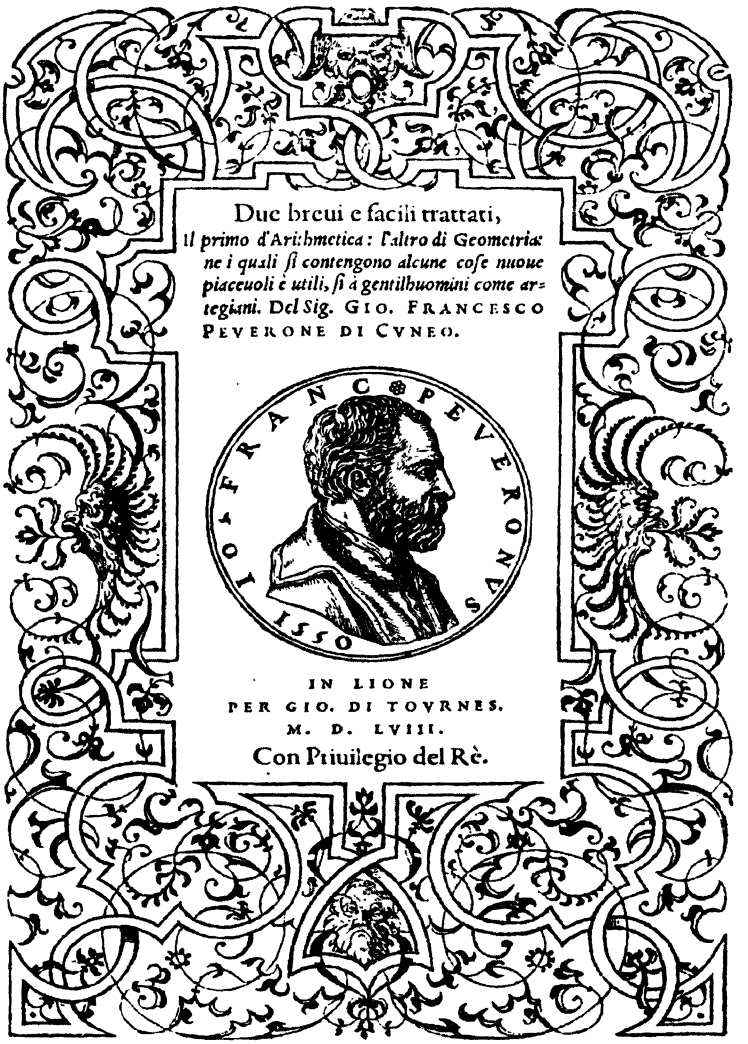
$4'' \times 2\frac{1}{2}''$

CLEMENT
MAROT.



A LYON,
PAR IEAN DE TOVRNES.
M. D. LVIII.

Clément Marot
Lyons: Jean de Tournes, 1558
$3\frac{5}{8}'' \times 2''$


Due breui e facili trattati,
Il primo d'Arithmetica: l'altro di Geometria: ne i quali si contengono alcune cose nuoue piaceuoli e utili, si á gentilhuomini come artegiani. Del Sig. GIO. FRANCESCO PEVERONE DI CVNEO.
IO FRANC PEVERONVS
ISSO
IN LIONE
PER GIO. DI TOVRNES.
M. D. LVIII.
Con Priuilegio del Rè.

Cuneo: *Due Brevi*

Lyons: Jean de Tournes, 1558

$7\frac{1}{4}'' \times 4\frac{1}{2}''$

ILLVSTRATIONE
DE GLI EPITAFFI
ET MEDAGLIE
ANTICHE,

*

DI M. GABRIEL SYMEONI
FIORENTINO.

SONO alcuni di cosi fatta opinione, che credano che la nobilta & virtu della venerabile antichita, insieme con la necessaria cognitione delle historie, non porti honore ne vtile alcuno à quelli, che di cio si dilettano, o per loro piacere particulare, o per farne partecipi gli altri huomini amatori delle cose nobilissime & gentili, stimando falsamẽte cotale professione vile, & quasi comune & facile à tutte le persone: Per il che volendo à questi tali rispondere, & aprire loro la verita del fatto, ecco che io vengo à mettere innanzi le parole di Cicerone nella quinta Actione contro à Verre, doue ei dice:

Tutti gl'essempli che si trouano & veggono notati ne i marmi, & scritti nelle historie antiche, piene di maesta & di vecchiezza, hanno non so che autorità & forza di persuadere, & di fare cognoscere vna cosa vera: & oltre à questo

Cic. in Verrẽ: Exempla ex vetere memoria, &c.

a arreca

Simeoni: *Illustratione de gli Epitaffi*

Lyons: Jean de Tournes, 1558

$6\frac{1}{2}'' \times 4\frac{1}{2}''$

CALENDIER
HISTORIAL.



A LYON
PAR IAN DE TOVRNES.
M. D. LXIII.

Calendier Historial
Lyons: Jean de Tournes, 1563
$3\frac{5}{8}'' \times 2''$

AV LECTEVR.

AVCVNS de noſtre temps ſouloyent en leurs Almanachs & Calendiers deſcrire, outre les Nouuelles & pleines Lunes & ſes Quartiers, la Pronoſtication, tant en general de l'eſtat & qualité de l'an qui court pour lors, qu'en particulier de beaucoup de cités & prouinces, comme ceux qui conſiderent peu l'eternelle prouidence & gouuernement de Dieu en ces choſes inferieures, & moins dependans d'icelle, attribuans quaſi le tout aux cauſes ſecondes & aux eſtoilles. Dont le plus ſouuent viennent à dire choſes non ſeulement contre toute pieté chreſtienne, mais auſsi eſlongnees de toute verité, ainſi que le demonſtre aſſez ce qui ſuccede de leurs vaines & fauſſes pronoſtications. Laiſſant donques ces vaines curioſités à part, nous auons voulu ſeulement adiouſter aucunes choſes à l'Almanach hiſtorial dignes vrayement d'eſtre leuës de tous, leſquelles ſont à pluſieurs incognues, encores que quaſi de tous ſoyent miſes és Calendiers, comme le

Calendier Historial

Lyons: Jean de Tournes, 1563

$3\frac{7}{8}'' \times 2''$

Les foires plus notables.

IANVIER.

13 Foire à Lyon, & dure quinze iours.

FEVRIER.

3 Foire à S. Germain des Prés lez Paris, & dure huit iours francs.
5 Foire à Niort en Poictou.
17 Foire à Geneue, & dure dix iours.
24 Foire à Paris.

MARS.

15 F. à Francfort, & dure vingt iours.
18 Foire à Sens.

AVRIL.

13 F. à Lyon, & dure quinze iours.

MAY.

6 F à Niort en Poictou.
8 F. à Troye en Champaigne.
11 F. à Geneue, & dure dix iours.

IVIN.

9 F. à Zurſac, & dure vn iour.
24 F. à Straſbourg, & dure quinze iours.

IVILLET.

4 F. à Augſbourg.

AOVST.

1 F. à Fontenay en Poictou.

Calendier Historial

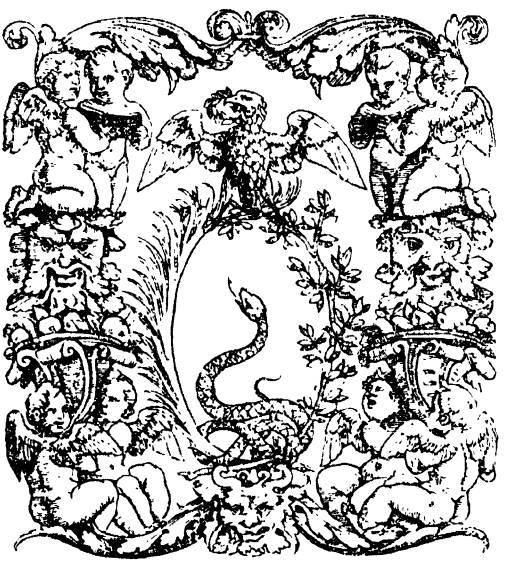
Lyons: Jean de Tournes, 1563

$3\frac{5}{8}'' \times 2\frac{1}{8}''$

L A

MAGNIFICA ET TRIVMPHALE ENTRATA DEL CHRIſtianiſs. Re di Francia Henrico ſecondo di queſto nome fatta nella nobile & antiqua Città di Lyone à luy & à la ſua ſereniſsima conſorte Chaterina alli 21. di Septemb. 1548.

Colla particulare deſcritione della Comedia che fece recitare la Natione Fiorentina à richieſta di ſua Maeſta Chriſtianiſsima.



IN LYONE, *appreſſo Gulielmo Rouillio.*

1549.

Con Priuilegio.

La Magnifica Entrata del re Henrico II

Lyons: Rouillé, 1549

$7'' \times 4\frac{1}{8}''$

IL PORTO COSI BENE aconcio contencua nel ſuo centro molti Grippi, Paliſcalmi, Schiphi, Batelli & altri infiniti legni aquatili & maritimi, liquali erano parati per cõdurre ſua Macſtà à piglar piacere ſu il fiume, ſopra il quale ſi feceno infiniti giochi, & recreatione di ſpiriti tanto di gioſtre, di cõbatti che d'altri paſſamenti di diuerſi inſtrumenti di Muſica. Il primo di quei vaſſelli contenuti nel porto, era vn gran Barcone tutto coperto d'vn ſolaio di tauole: nel mezzo del quale fu edificato vna ſala lungha tredeci paſsi, largha ſei & alta dodici. Verſo poppa era vna porta & verſo prora vn'altra, lequale erano à l'antiqua corniciate & pilaſtrate di pilaſtri ch'vſciuano fuora del muro tre dita, come per tutto erano i muri della ditta ſala. Fra i pilaſtri de mura erano di gran fineſtre à l'antiqua ſerrate di tele bianche incerate & dipinte di Lune in creſcente & delle impreſe reale. Sopra i muri della ditta Sala era vn trauamento, ilquale ſeruiua di ſolaio à vn aſtraco chera à l'intorno il ditto trauamẽto. Di fuora era queſta ſala tutta roſſa ma d'vn colore cinabrio finiſſimo, li capitelli de pilaſtri, le porte & le fineſtre erano dorati, in ricchiti di teſte di Lioni, gigli, & bacinette ſimilmente dorati. Della parte di dentro era tappezzata di dommaſco bianco & nero & per terra erano di tapeti d'Alcſsãdria. Il trauamẽto era depinto delle diuiſe & impreſe reale. Queſto trauamento ſi poteua diſcendere perche gl'era attaccato à quatro corriole & diſcendeuaſi per quatro groſſe corde di ſeta bianca & nera: & queſto fu coſi ordinato acio ſi teneſsi li ſopra la collatione parata ſenza che niſſuno ſi poteſsi auedere chel ſeruiſsi ad altro che per trauamento. Fuora la ditta Sala tutta intorno era circun-

La Magnifica Entrata del re Henrico II

Lyons: Rouillé, 1549

$6\frac{7}{8}'' \times 4''$

AD CHRISTIANISS. FRANCIAE REGEM HENRICVM II.

Gulielmi Rouillij Epistola.



EGES DII mortales, immortalitatem cõsequi possunt duabus potiſsimum rationibus, literarũ honore, & armorum gloria. Quæ duo æternitati parandę officia, vni olim Palladi myſticè attributa, poſt paucos, ſed maximos Principes Alexandrũ, Cæſarẽ, & Carolũ Magnũ ſimul ſic pręſtitit, & ea excercuit feliciſsimæ memoriæ Rex Frãciſcus pater tuus (ô Rex Chriſtianiſsime) vt conſummãdam armorum gloriam filio relinquens, literarum honorem ad ſummum extulerit. Tu verò vtrumque ſic es amplexus, vt togatæ militiæ decus patri aliquatenus concedens, rerum bellicarum victorias, & triũphos perſequaris, pari nixu iuxtà, atque ſucceſſu. Quamobrem cùm huius vtriuſque laudis memoranda exempla ad te, ſupra cæteros omnes Chriſtianos Principes referri debeant: hoc ipſum volumen, quod illa continet, tibi dicãdum iure ſtatuimus. In quo illuſtriſsimi quique ab

Strada: *Iconum Promptuarii*

Lyons: Rouillé, 1553

$7\frac{1}{4}'' \times 4\frac{1}{4}''$



PRIMA PARS

PROMPTVARII ICONVM
INSIGNIORVM A SECVLO
hominum, ſubiectis eorum vitis, per compendium ex probatiſsimis autoribus deſumptis.

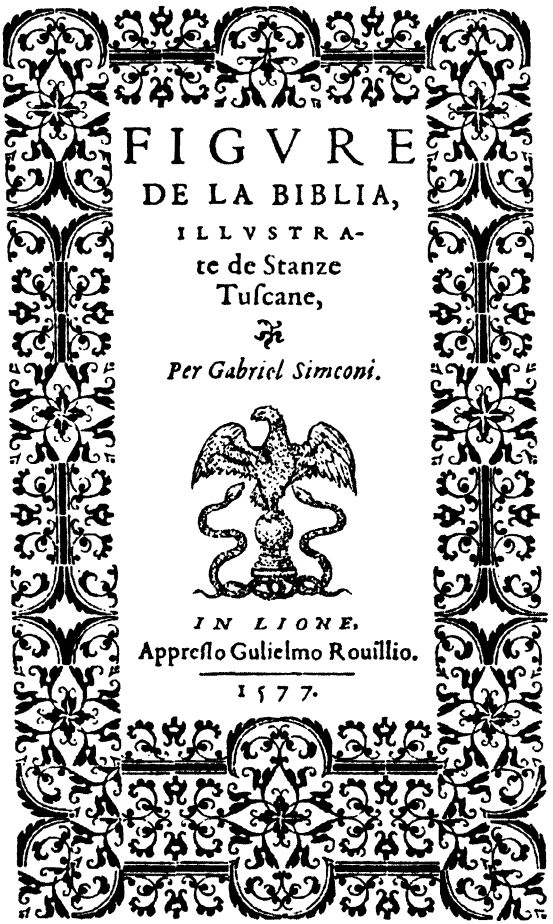


LVGDVNI, APVD GVLIELMVM ROVILLIVM.
1553.
Cum Priuilegio Regio, ad annos decem.

Strada: *Iconum Promptuarii*

Lyons: Rouillé, 1553

$7\frac{3}{8}'' \times 4\frac{1}{4}''$



Simeoni: *Figure de la Biblia*

Lyons: Rouillé, 1577

$5\frac{3}{4}'' \times 3\frac{1}{8}''$

ICONES

HISTORIA

RVM VETERIS

TESTAMENTI,

*

Ad viuum expreſſæ, extremáque diligentia emendatiores factæ, Gallicis in expoſitione homœoteleutis, ac verſuum ordinibus (qui prius turbati, ac impares) ſuo numero reſtitutis.

*



LVGDVNI,

Apud Ioannem Frellonium,

1547

Icones Veterum Historiarum Testamenti

Lyons: Frellon, 1547

$5\frac{1}{2}'' \times 3\frac{3}{8}''$

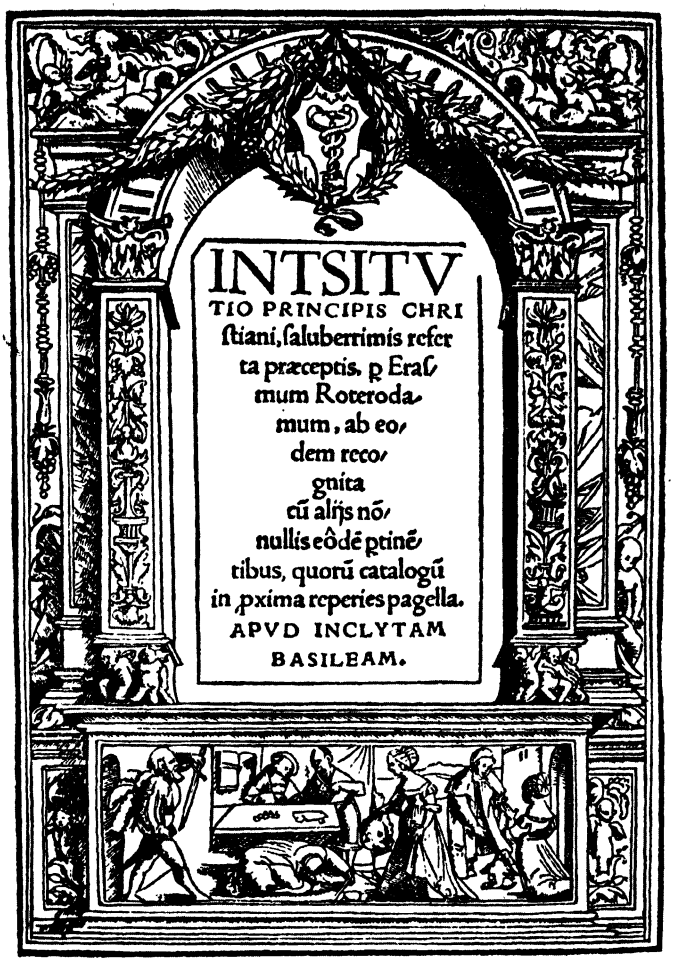
IONAS missus in Niniuen ad prædicandum, affligitur, quòd sermo eius contra Niniuen non fuerit impletus.

IONAE I. II. & III.



Affligé fut par tempeſte ſoudaine
Ionas tranſmis en Niniue preſcher,
Trois iours au uentre il fut d'une Balaine,
Puis uers Niniue il ſe print à marcher.
N

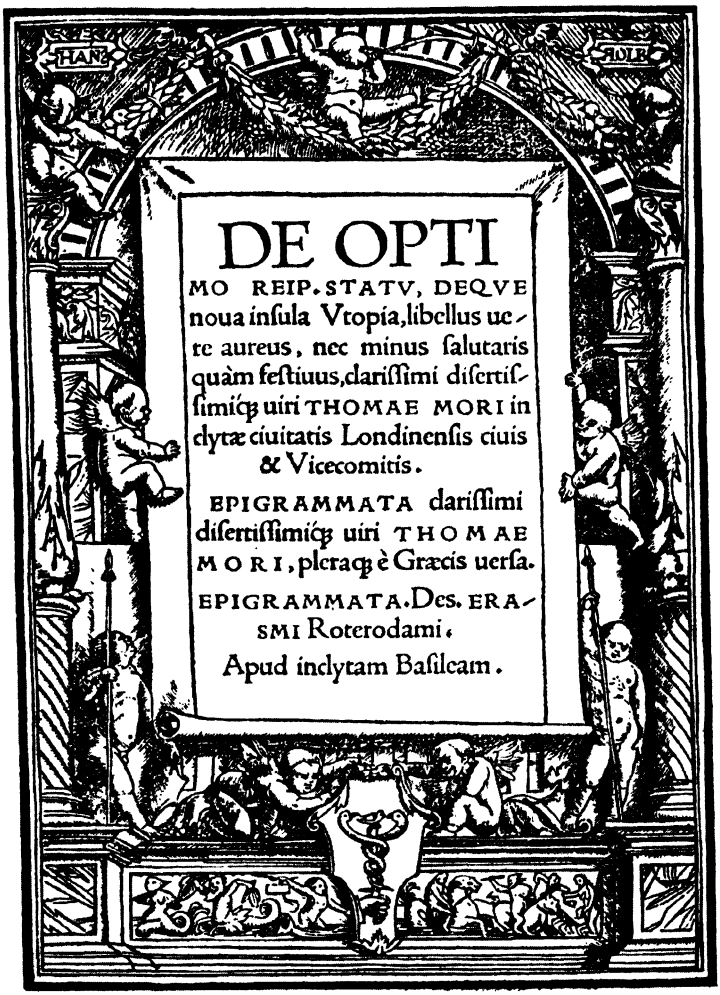
Icones Veterum Historiarum Testamenti
Lyons: Frellon, 1547
5¼″ × 3½″



Erasmus: *Institutio Principis Christiani*

Basle: Froben, 1516

$6\frac{5}{8}'' \times 4\frac{1}{2}''$



More: *De optimo Reipublicae Statu deque nova insula Utopia*

Basle: Froben, 1516

$7'' \times 4\frac{5}{8}''$

275

IOANNES FRO

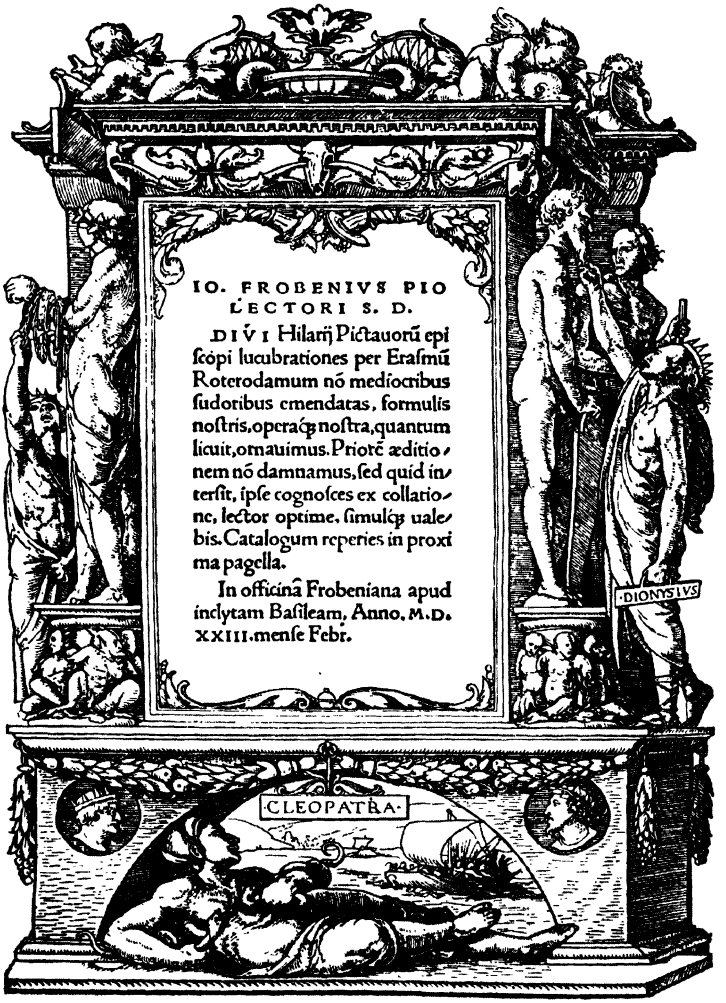
BENIVS CANDIDO LE CTORI S. D.

ACCEPIMVS iam pridem, Eraſmi Roterodami compatris noſtri Epigrammata à ſtudioſis ſummopere flagitari. Proinde dedimus operam, ut quicquid illius uerſiculorum aut apud Beatum noſtrum Rhenanum eſſet, aut Brunonem Amorbacchium, id omne uno complexi libello typis noſtris excuderemus. Quanquam intelligebamus, plurimum nos hac re ſtudioſis, Eraſmo uero minimum gratificaturos. Nam magnam horum Epigrammatum partem non in hoc ſcripſit ut æderentur, ſed ut amiculis ſuis (ut eſt minime moroſus) obſequeretur. Quin ipſi uidimus cum ab hinc ſeſquiannum apud nos ageret, Euangelica & Apoſtolica monumenta partim latine uertens, partim recognoſcens, & doctiſſimas illas in Nouũ inſtrumentum Annotationes, nec non in diuum Hieronymum ſcholia ſcriberet, deum immortalẽ, cẽ laboriosis lucubrationibus; cẽ pertinaci ſtudio, quantum ſudoris illi cotidie exhauriebatur? Ipſi inquam uidimus, non defuiſſe è magnatibus, qui uirum occupatiſſimũ (ſi quiſquàm in literis unquam fuit occupatus) interpella-

Erasmus: *Epigrammata*

Basle: Froben, 1518

$5\frac{7}{8}'' \times 3\frac{3}{4}''$



Hilarius: *Lucubrationes*

Basle: Froben, 1523

$9\frac{5}{8}'' \times 6\frac{1}{2}''$

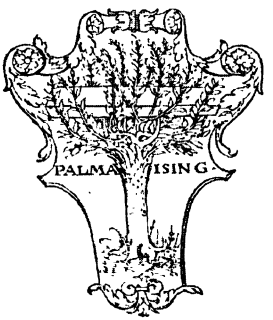
C. IVLII SOLINI POLYHISTOR, RERVM TOTO ORBE MEMORABILIVM THEsaurus locupletissimus.

HVIC OB ARGVMENTI SIMILITVDINEM

POMPONII MELAE DE SITV ORBIS LIBROS TRES, FIDE DILIGENTIAQVE *summa denuò iam recognitos, adiunximus.*

His accesserunt præter priora scholia & tabulas geographicas permultas, PETRI quoq; OLIVARII Valentini, uiri in Geographia excellenter docti, annotationes, quibus & loci non pauci, à pleriscp parum hactenus intellecti, dilucidè illustrantur, & uetustis locorum appellationibus recentiora figillatim nomina subiiciuntur.

Cum gemino Indice, quorum alter superares aliàs memorabiles, locorum ac regionum omnium, marium ac sinuum nomina, alter uerò recentiores eorundem appellationes complectitur.



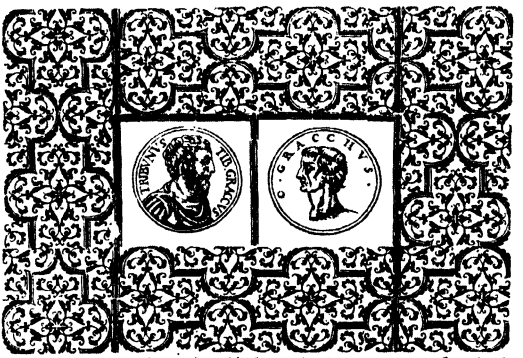
BASILEAE, APVD MICH. ISINGRINIVM, M. D. XLIII.

Solinus: *Rerum Toto Orbe Memorabilium Thesaurus*

Basle: Michel Isingrinius, 1543

$8\frac{1}{4}'' \times 5\frac{1}{8}''$

TIBERIVS ET GAIVS GRACCI. 993



INSI donc eſtant l'hiſtoire des deux Grecs expoſee, il reſte que nous eſcriuions auſſi celle des deux Romains, en laquelle nous ne verrons pas de moindres inconueniens aduenus à Tiberius & à Gaius, qui tous deux furent fils de Tiberius Graccus: lequel encore qu'il euſt eſté deux fois Conſul, & vne fois Cenſeur, & qu'il euſt eu l'honneur de deux triomphes, auoit neantmoins plus de dignité & plus de gloire à cauſe de ſa vertu ſeule, pour laquelle il fut eſtimé digne d'eſpouſer Cornelia fille de Scipiõ, qui desfit Annibal apres la mort du pere: combien que de ſon viuant il ne luy euſt point eſté amy, ains pluſtoſt aduerſaire & ennemy. On dit, qu'il trouua vn iour dedans ſon lict vne couple de ſerpens, & que les deuins ayans conſideré que vouloit ſignifier ce preſage, luy defendirent de les tuer tous deux, & de les laiſſer auſſi eſchapper tous deux, mais ouy bien l'vn ſeulement, luy aſſeurans que s'il faiſoit mourir le maſle, cela luy apporteroit la mort à luy-meſme, & s'il tuoit la femelle, que ce ſeroit à Cornelia. Tiberius donc aimant ſa femme, ioint qu'il eſtimoit eſtre plus raiſonnable que luy mouruſt premier qu'elle, attendu qu'il eſtoit le plus vieil, & elle encore ieune, tua le maſle, & laiſſa eſchapper la femelle: mais il mourut tantoſt apres, laiſſant douze enfans viuans, leſquels il auoit tous eus de Cornelia, laquelle apres le treſpas de ſon mary, prenant tout le ſoin de ſa maiſon & de ſes enfans, ſe monſtra ſi honeſte, ſi bonne enuers ſes enfans, & ſi magnanime, qu'on iugea Tiberius auoir ſagement fait, d'auoir voulu mourir pluſtoſt que vne telle femme. Car eſtant en ſa viduité, le Roy Ptolemæus luy voulut communiquer l'honneur du diademe royal, & la faire Royne, la demandant à femme: mais elle le refuſa, & perdit en ſa viduité tous ſes enfans, exceptee vne fille, qu'elle donna en mariage au ieune Scipion Africain, & Tiberius & Gaius dont nous eſcriuons preſentement, leſquels elle nourrit & inſtitua ſi diligemment, qu'eſtans deuenus plus honeſtes & mieux conditionnez que nuls autres ieunes hommes Romains de leur temps, on eſtima que la nourriture en valoit mieux que la nature: mais tout ainſi qu'és images de Caſtor & de Pollux on appercoit ne ſcay quoy de difference, qui fait cognoiſtre, que l'un valoit mieux à la lucte & l'autre à la courſe: auſſi entre ces deux ieunes freres, parmy les autres grandes ſimilitudes qu'ils auoyent, d'eſtre tous deux heureuſement nez à la prouëſſe de leurs perſonnes, à la temperance, à la liberalité, aux lettres

Plutarch: *Les Vies*

Lausanne: Le Preux, 1574

$12\frac{3}{8}'' \times 6\frac{3}{4}''$

OBSERVATIONVM,

QVÆ AD VETEREM Nuptiarum ritum pertinent, Liber ſingularis.

Authore ANT. Hotomano Iuriſconſulto & Aduocato in ſupremo ſenatu Pariſienſi.

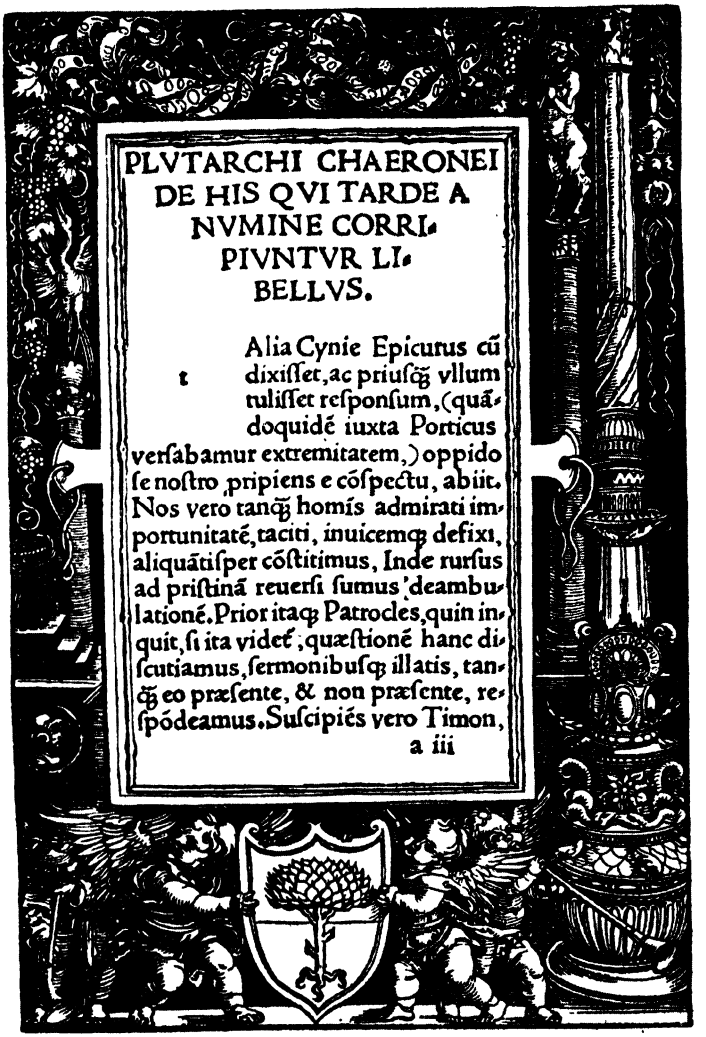
Excudebat Ioannes le Preux

M. D. LXXXV

A. Hotman: *Observationum quae ad veterem Nuptiarum ritum pertinent*

Lausanne: Le Preux, 1585

$4\frac{7}{8}'' \times 2\frac{7}{8}''$



PLVTARCHI CHAERONEI
DE HIS QVI TARDE A
NVMINE CORRI-
PIVNTVR LI-
BELLVS.

t Alia Cynie Epicurus cũ dixiſſet, ac priuſq; vllum tuliſſet reſponſum, (quã doquidẽ iuxta Porticus verſabamur extremitatem,) oppido ſe noſtro pripiens e cõſpectu, abiit. Nos vero tanq; homĩs admirati importunitatẽ, taciti, inuicemq; defixi, aliquãtiſper cõſtitimus. Inde rurſus ad priſtinã reuerſi ſumus deambulationẽ. Prior itaq; Patrocles, quin inquit, ſi ita videt, quæſtionẽ hanc diſcutiamus, ſermonibuſq; illatis, tanq; eo præſente, & non præſente, reſpõdeamus. Suſcipiẽs vero Timon,

Plutarch: *De Sera Numinis Vindicta*

Nuremberg: Peypus, 1513

$7\frac{1}{2}'' \times 4\frac{3}{4}''$

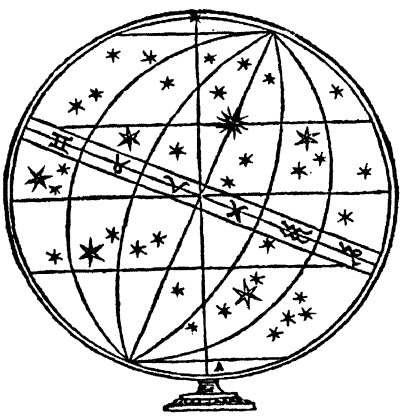
CL. PTOLOMAEI

PHELVDIENSIS ALEXANDRINI PHILOSOPHI ET MATHEMATICI excellentiſſimi Phænomena, ſtellarum MXXII. fixarum ad hanc ætatem reducta, atque ſeorſum in ſtudioſorum gratiam.

Nunc primum edita, Interprete Georgio Trapezuntio.

¶ Adiecta eſt iſagoge IOANNIS Nouiomagi ad ſtellarum inerrantium longitudines ac latitudines, cui etiam acceſſere Imagines ſphæræ barbaricæ duodequinquaginta.

ALBERTI DVRERI.



¶ Excuſum Coloniæ Agrippinæ, Anno M. D. XXXVII. octauo Calendas Septembres.

Ptolomaeus: *Phaenomena*

Cologne: Anon, 1537

$7\frac{5}{8}'' \times 5''$

Hadriani Barlandi

HOLLANDIÆ

COMITVM HISTORIA

ET ICONES:

Cum ſelectis ſcholijs ad Lectoris lucem.

Eiuſdem Barlandi

Caroli Burgundiæ Ducis vita.

ITEM

VLTRAIECTENSIVM EPISCOporum Catalogus & res geſtæ.

Eiuſdem argumenti libellus GERARDO NOVIOMAGO *auctore.*



FRANCOFVRTI

Apud Io. Wechelum, impenſis Sigiſ. Feyerabend.

MD LXXXV.

Barlandus: *Hollandiae Comitum Historia*

Frankfurt: Wechel and Feyerabend, 1585

$5\frac{1}{4}'' \times 2\frac{3}{8}''$

I

HADRIANI BARLANDI DE REBVS GESTIS COMITVM HOLLANDIÆ LIBELLVS.

De Theodorico I. Holl. Comite. CAPVT I.

CAROLVS cognomento Caluus, Romanus Imperator, & Galliarum Rex, filius Ludouici Pij Cæsaris, quum audisset Hollandiam Imperatoriam terram à Danis, qui Traiectum incolebãt, vi bellica fœdari, ★ Ioannis octaui Pontificis rogatu, Prin-

★ Ioannes octauus Pontifex, à quo Carolus etiam Caluus inuictus memoratur.

a

Barlandus: *Hollandiae Comitum Historia*
Frankfurt: Wechel and Feyerabend, 1585
$4\frac{7}{8}'' \times 3''$



N. Taurellus: *Carmina Funebria*

Nuremberg: Gerlach, 1592

$5\frac{3}{8}'' \times 2\frac{7}{8}''$

RITVS ECCLESIASTICI AVGVSTENSIS EPISCOPATVS, TRIBVS PARTIbus ſiue libris comprehenſi, nuncque primum recogniti, editi atque promulgati.

AVCTORITATE REVErendiſſ. & Illuſtriſſ. in Chriſto Patris ac Domini D. MARQVARDI *Epiſcopi Auguſtenſis, & Præpoſiti Bambergenſis.*

DILINGÆ
Excudebat Ioannes Mayer.

M. D. LXXX.

Ritus Ecclesiae Augustensis
Dillingen: Johann Mayer, 1580
$6\frac{3}{8}'' \times 4\frac{5}{8}''$

MARQVARDVS DEI GRATIÁ EPISCOPVS AVGVSTANVS, ET PRAEPOSITVS BAMBERGENSIS,

Vniuerſo noſtro Clero Auguſtano ſalutem in Domino.

SAPIENTIBVS ILlis Architectis qui nouæ domus Dei, hoc eſt, Eccleſiæ ſanctæ fundamenta iecerunt, & iacta prouexerunt, adeoque ſolidarunt, vt eadem domus aduerſus quoſlibet ventorum impetus firma & immmota vſque perſiſtat, citra omnem dubitationem fuit electum illud vas Paulus Apoſtolus. Ad quam Apoſtolicam fabricam bene conſeruandam, cùm alia multa conferunt, tum ingens momentum habet vnitas illa ſpiritus ab eodem Apoſtolo toties prædicata, & quæ conſociandis, ac velut in eadem Repub. con-

 tinendis

Ritus Ecclesiae Augustensis

Dillingen: Johann Mayer, 1580

6″ × 4¼″

HADRIANI
IVNII MEDICI
EMBLEMATA,
AD
D. ARNOLDVM COBELIVM.

EIVSDEM
AENIGMATVM LIBELLVS,
AD
D. ARNOLDVM ROSENBERGVM.



ANTVERPIÆ,
Ex officina Christophori Plantini.
M. D. LXV.
CVM PRIVILEGIO.

Junius : *Emblemata*
Antwerp: Plantin, 1565
$5\frac{1}{2}'' \times 3\frac{3}{8}''$

EXERCITATIO
GRAMMATICA
IN PSALMVM XXXIII.

Secundùm Hebræos XXXIIII.

ROBERTO BELLARMINO
Politiano è Societate IESV
S. R. Eccleſ. Presbyt.
Cardin. Auctore.



LVTETIÆ.

Ex officina GVLIELMI LEBE', in angulo viarum S. Iohannis Bellouacenſis & Lateranenſis.

M. DC. IX.

Bellarmine: *Grammaire Hébreu*

Paris: Guillaume Le Bé, 1609

$6\frac{3}{4}'' \times 3\frac{7}{8}''$

DE IMITATIONE CHRISTI

LIBER PRIMVS.

Admonitiones ad ſpiritualem vitam vtiles.

CAPVT I.

De imitatione Chriſti, & contemptu omnium vanitatum mundi.

QVI ſequitur me, non ambulat in tenebris: dicit Dominus. Hæc ſunt verba Chriſti, quibus admonemur, quatenus vitam

Kempis: *De Imitatione Christi*
Paris: Imprimerie Royale, 1642
$10\frac{3}{8}'' \times 5\frac{7}{8}''$



AV ROY.



IRE,

Ie ne preſente pas à Voſtre Maieſté des terres étrangeres, & de nouueaux mondes, quand ie luy offre l'Empire de Conſtantinople, puiſque c'eſt vn Trône ſur lequel la valeur & la vertu ont éleué vos Ayeux, & que celuy que vous poſſedez vous donne des titres ſi

G. de Ville-Hardouin: *Histoire de l'empire de Constantinople*
Paris: Imprimerie Royale, 1657
11″ × 5⅜″

Les Saintes

Metamorphoses,

OV

Les Changemens

miraculeux de quelques grands Saints.

Tirez de leurs Vies,

Par I. Baudoin.

A PARIS,

En l'Imprimerie des nouueaux Caracteres de P. Moreau, M.e Escriuain Juré à Paris, & Imprimeur ord.re du Roy, Et se vend en la boutique au Palais, à la Salle Dauphine, Par F. Rouuelin, à l'Enseigne de la Verité. 1644.

Auec Approb. des Doct. & Priuil. du Roy.

Baudoin: *Les Saintes Métamorphoses*

Paris: Pierre Moreau, 1644

$6\frac{3}{4}'' \times 4\frac{1}{2}''$

424 Les saintes Metamorph.
deuoir de souffrir pour la gloire
de Jesus-Christ; nous ne deuons
point nous rebuter, ny du mépris
que font de nous les Méchans, ny
Act. des opprobres que nous endurons
14. " en cette vie, puis qu'il faut que par
" plusieurs tribulations nous entrions
" dans le Royaume de Dieu.

Fin du douziéme & dernier
Discours.

Baudoin: *Les Saintes Métamorphoses*
Paris: Pierre Moreau, 1644
6″ × 4⅝″

1

ORDONNANCE
DE
LOVIS XIV.
ROY DE FRANCE,
ET DE NAVARRE.

LOVIS PAR LA GRACE DE DIEV, ROY DE FRANCE ET DE NAVARRE, A tous preſens & avenir : Salut. Comme la Iuſtice eſt le plus ſolide fondement de la durée des Eſtats, qu'elle aſſure le repos des familles, & le bonheur des peuples ; Nous avons employé tous nos ſoins pour la rétablir par l'autorité des Loix au dedans de noſtre

A

Ordonnance de Louis XIV

Paris: Mettayer, 1667

$6\frac{5}{8}'' \times 4\frac{1}{4}''$





AUTRE MEDAILLE
SUR LA NAISSANCE DU ROY.

COMME les Romains ont eû soin de frapper des Médailles, pour perpétuer dans tous les siécles le souvenir de la conſtellation, ſous laquelle l'Empereur Auguſte eſtoit né ; on a voulu de meſme, ſans rien donner aux chiméres de l'Aſtrologie, tranſmettre à la poſtérité la mémoire de la poſition, où ſe trouvoit le Ciel dans le moment que Dieu donna à la France le Prince, qui la rend la plus floriſſante Monarchie du monde.

C'eſt le ſujet de cette Médaille. On a placé tout au tour les douze Signes, & les ſept Planetes, dans la meſme poſition, où ils eſtoient au moment de cette heureuſe naiſſance ; & ſuivant l'idée de la Deviſe du Roy, dont le Soleil eſt le corps, on a repréſenté au milieu la naiſſance de ce Prince, par la figure du Soleil, qui ſe leve. Le Roy enfant eſt aſſis ſur un Char élevé au deſſus des nuës, & tiré par quatre chevaux. Le Char eſt mené par la Victoire, qui d'une main luy montre une Couronne de laurier, ſymbole des avantages, qu'il doit remporter ſur les Ennemis de la France ; & qui de l'autre main tient les guides de ſes Chevaux, comme pour l'aſſeurer qu'elle le conduira dans toutes ſes entrepriſes. Les mots de la Légende, ORTUS SOLIS GALLICI, ſignifient, *le lever du Soleil de la France.* Ceux de l'Exergue, SEPTEMBRIS QUINTO, MINUTIS TRIGINTA OCTO ANTE MERIDIEM. M. DC. XXXVIII. veulent dire, *le Roy né le 5 de Septembre, trente-huit minutes avant midy 1638.*

Médailles sur les évènements du règne Louis XIV

Paris: Imprimerie Royale, 1702

$12\frac{5}{8}'' \times 8\frac{3}{8}''$

LE POEME
DE FONTENOY,

NEUVIEME EDITION,

Avec le Plan de la Bataille, l'Epître Dédicatoire au Roy, le Discours préliminaire, des Notes, & autres Pieces.



A PARIS,
Chez PRAULT pere, Quai de Gévres, au Paradis.

M. DCC. XLV.
Avec Approbation & Permission.

Panckoucke: *Le Poème de Fontenoy*

Paris: Prault père, 1745

$5\frac{1}{2}'' \times 3\frac{7}{8}''$



DIALOGUE
SUR
LE MARIAGE
DE MADEMOISELLE GUERIN,
AVEC
MONSIEUR DELATOUR.

L'HYMEN ET L'AMOUR.

L'HYMEN.

VErrois-je enfin combler ma plus douce eſperance?
Et ſeroit-ce L'AMOUR qui paroit en ces lieux?
L'HYMEN depuis long-tems gémit de ton abſence:
Mais pourquoi n'as-tu plus de bandeau ſur les yeux?

L'AMOUR.

HYMEN, ſi mon bandeau m'eſt ſouvent néceſſaire,
Ce n'eſt pas en ce jour, où la Raiſon m'éclaire;
Ou de mille Vertus GUERIN & DELATOUR
Préſentent le Tableau le plus cher à L'AMOUR.

Dialogue sur le Mariage Guérin et de la Tour

Paris: Guérin, 1745

$7\frac{7}{8}'' \times 5\frac{1}{8}''$

STEPH. FABRETTI
URBINATIS
E Societate JESU Presbiteri

LYRICA
E T
EPISTOLÆ.

LUGDUNI,
Sumptibus Fratrum Duplain.

M. DCC. XLVII.
CUM PRIVILEGIO REGIS:

S. Fabretti: *Lyrica et Epistolæ*
Lyons: Duplain, 1747
$5\frac{1}{2}'' \times 3\frac{3}{8}''$

(3)

DISCOURS
SUR
CE SUJET:

Aſſigner les cauſes des Crimes, & donner les moyens de les rendre plus rares & moins funeſtes.

..... *Cauſa latet, vis eſt notiſſima.*
OVIDE.

IL s'en faut bien que la Philoſophie ait embraſſé dans ſes progrès tous les objets, qu'il lui appartient d'éclairer & de réformer. Il s'en faut bien ſur-tout que nous ayons atteint dans la légiſlation criminelle cette perfection, qui eſt peut-être pour

Mémoire sur les crimes
Paris: Le Breton, 1754
$5\frac{3}{8}'' \times 2\frac{7}{8}''$

A

MADEMOISELLE

CHARLOTTE DE LA FOSSE.

BOUQUET.

VOUS en qui l'on trouve à la fois
Des plus rares talens le parfait aſſemblage,
Aimable DE LA FOSSE, dont l'Âmour a fait choix
Pour diſpenſer ici ſes loix,
Recevez ces Fleurs pour hommage :
Les neuf ſavantes Sœurs viennent de les cueillir ;
L'haleine des Zéphirs a répandu ſur elles
Une aimable fraicheur & des graces nouvelles,
Et s'il eſt rien qui puiſſe encore les embellir,
Dans le Jour fortuné d'une ſi belle Fête,
C'eſt l'éclatant honneur de parer votre tête.

ENVOI.

Un mérite tel que le vôtre,
Fait vivre la Raiſon & l'Amour en commun :
Vos yeux ſavent inſpirer l'un,
Et votre eſprit eſt fait pour nous faire aimer l'autre.

Bouquet à Charlotte de la Fosse

Paris: Anon, 1754

$6\frac{5}{8}'' \times 5\frac{1}{4}''$

DISSERTATION
SUR
L'ORIGINE ET LES PROGRÈS
DE L'ART
DE GRAVER EN BOIS,

Pour éclaircir quelques traits de l'Hiſtoire de l'IMPRIMERIE, & prouver que GUTTEMBERG n'en eſt pas l'Inventeur;

PAR

Mr Fournier le Jeune,

Graveur & Fondeur de Caractères D'IMPRIMERIE.

A PARIS,

De l'Imprimerie de J. BARBOU.

M. DCC. LVIII.

P. S. Fournier: *Dissertations, etc.*
Paris: Barbou, 1758–66
5¼″ × 3″

DISSERTATION

SUR

L'ORIGINE ET LES PROGRÈS

DE L'ART

DE GRAVER EN BOIS,

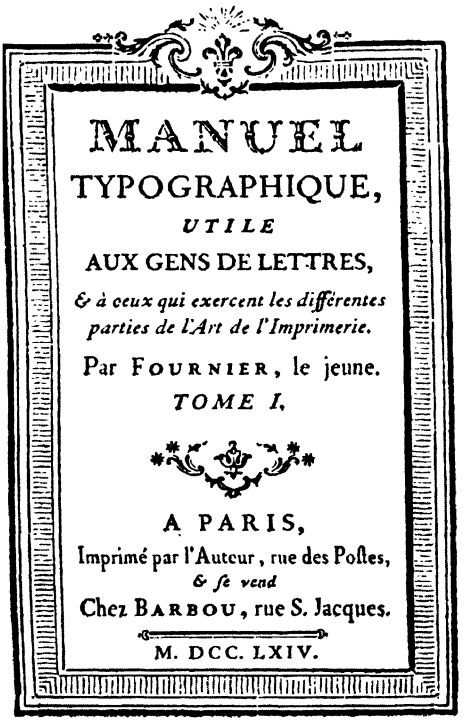
*Pour éclaircir quelques traits de l'Hiſtoire de l'*IMPRIMERIE*, & prouver que* GUTTEMBERG *n'en eſt pas l'Inventeur.*

DES erreurs ſoûtenues par des Auteurs célèbres, & long-temps accréditées, ſont de nature à en impoſer : elles ont tenu & ne tiennent encore que trop ſouvent la vérité captive. C'eſt une erreur de cette eſpèce qui me paroît avoir fait donner à Gut-

P. S. Fournier: *Dissertations, etc.*

Paris: Barbou, 1758–66

5¼″ × 3″


MANUEL
TYPOGRAPHIQUE,
UTILE
AUX GENS DE LETTRES,
& à ceux qui exercent les différentes parties de l'Art de l'Imprimerie.
Par FOURNIER, le jeune.
TOME I.
A PARIS,
Imprimé par l'Auteur, rue des Poſtes,
& ſe vend
Chez BARBOU, rue S. Jacques.
M. DCC. LXIV.

P. S. Fournier: *Dissertations, etc.*
Paris: Barbou, 1758-66
$4\frac{1}{4}'' \times 2\frac{3}{8}''$

AVERTISSEMENT PRÉLIMINAIRE.

POUR rendre cet Ouvrage plus intéreſſant aux yeux des GENS DE LETTRES, & pour remplir en même temps la partie qui les regarde, annoncée par le titre, je donne dans ce ſecond Volume un exemple des différents caractères qui ſont ordinairement d'uſage dans l'Imprimerie, ſans oublier aucune des nuances qui ſervent à les faire diſtinguer.

Cette partie de l'Art Typographique, qui entre dans l'ordre des connoiſſances analogues à celles des gens de Lettres, eſt communément fort né-

P. S. Fournier: *Dissertations, etc.*
Paris: Barbou, 1758–66
$4\frac{1}{4}'' \times 2\frac{3}{8}''$

MANUEL TYPOGRAPHIQUE.

PREMIÈRE PARTIE.

LA GRAVURE,

OU TAILLE DES POINÇONS.

POUR être un bon Graveur de Caractères, il faut être Typographe, c'eſt-à-dire, ſavoir tous les détails du méchaniſme de la Fonderie & de l'Imprimerie, afin d'y aſſujétir ſon travail. Maître de l'art, le Graveur doit tout prévoir dans la fonte & dans l'impreſſion. C'eſt par-là que les Simon de Colines, les Garamond, les

P. S. Fournier: *Dissertations, etc.*
Paris: Barbou, 1758–66
$4\frac{1}{4}'' \times 2\frac{3}{8}''$

OFFICE
POUR TOUTES LES FÊTES
DE LA Ste VIERGE,
QUI N'ONT PAS D'OFFICE PROPRE.
A MATINES.

Notre Pere, &c.

Je vous ſalue, Marie, &c.

Je crois en Dieu, &c.

SEIGNEUR, ouvrez mes levres,

℟. Et ma bouche annoncera vos louanges. *Pſ.* 50 : 16.

Mon Dieu, venez à mon aide,

℟. Seigneur, hâtez-vous de me ſecourir. *Pſ.* 69. 1.

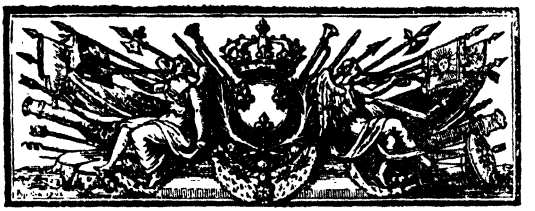
Gloire au Pere, au Fils & au Saint-Eſprit ; comme elle étoit au commencement, qu'elle ſoit à préſent & toujours & dans les ſiecles des ſiecles. Ainſi ſoit-il. Louez le Seigneur.

Invitatoire Venez, adorons Jeſus-Chriſt qui eſt né de la Vierge Marie. *Math.* 1 : 16.

HYMNE.

QUe votre gloire eſt éclatante, ô Vierge iſſue de la race de David ! Vous êtes élevée dans le Ciel ſur un trône ſublime au-deſſus de toutes les puiſſances céleſtes.

C'eſt vous qui devenant mere, ſans perdre l'honneur de la virginité, avez préparé dans votre ſein un auguſte ſanctuaire au Roi de l'Univers. C'eſt de vous que



ORDONNANCE DU ROI,

Pour régler l'EXERCICE de l'Infanterie.

Du 1.er Janvier 1766.

DE PAR LE ROI.

SA MAJESTÉ jugeant à propos de faire quelques changemens à l'Exercice de l'Infanterie, qu'Elle avoit réglé par ſon Ordonnance du 20 mars 1764, pour réduire les manœuvres & l'Exercice aux mouvemens les plus ſimples, Elle a ordonné & ordonne ce qui ſuit :

A

Ordonnance sur l'infanterie

Paris: Imprimerie Royale, 1766

$7\frac{3}{4}'' \times 4\frac{3}{4}''$

COMPTE
RENDU AU ROI,

Par M. NECKER,

Directeur général des Finances.

Au mois de Janvier 1781.

Imprimé par ordre de SA MAJESTÉ.

A PARIS,
DE L'IMPRIMERIE ROYALE.

M. D CCLXXXI.

Compte rendu de M. Necker
Paris: Imprimerie Royale, 1781
$7\frac{1}{8}'' \times 4\frac{3}{4}''$



ÉLOGE
DU MARÉCHAL
DE CATINAT.

DANS cette foule de Génies célèbres en tout genre, que la Nature ſembloit avoir de loin préparés & mûris, pour en faire l'ornement d'un ſeul règne, l'orgueil de nos annales & l'admiration du monde; dans ce ſiècle reſplendiſſant de gloire, dont tous les rayons viennent ſe confondre & ſe réunir au trône de Louis XIV, j'obſerve avec étonnement un homme qui prenant ſa place au milieu de tous ces grands hommes, ſans avoir rien qui leur reſſemble, & ſans être effacé par aucun d'eux, forme ſeul avec tout ſon ſiècle un contraſte frappant, digne de l'attention des Sages & des regards de la Poſtérité. Placé dans une époque & chez une

de la Harpe: *Éloge de M. Catinat*

Paris: Demonville, 1775

$6\frac{1}{8}'' \times 3\frac{5}{8}''$

CONSEILS
UN JEUNE POETE.
PIECE
QUI A REMPORTE LE PRIX
de l'Académie Françoiſe, en 1775.

Par M. DE LA HARPE.

Doctrina ſed vim promovet inſitam. HOR.

A PARIS,
Chez DEMONVILLE, Imprimeur-Libraire de l'Académie Françoiſe, rue S. Severin, aux Armes de Dombes.
M. D C C. L X X V.

de la Harpe: *Conseils*
Paris: Demonville, 1775
$6\frac{1}{4}'' \times 3\frac{5}{8}''$

JEANNE GRAY,

ANECDOTE

ANGLOISE.

PAR M. D'USSIEUX.

A PARIS,

Chez BRUNET, Libraire, rue des Ecrivains.

M. DCC. LXXVI.

d'Ussieux: *Jeanne Gray*

Paris: Brunet, 1776

$5\frac{5}{8}'' \times 3\frac{1}{8}''$



ELIZENE,

ANECDOTE OTTOMANE.

LE mois le plus riant de l'année pour le peuple de Conſtantinople, c'eſt-à-dire, le mois d'Avril, venoit de renaître, & le Serrail du Grand-Seigneur s'apprêtoit à célébrer, avec tout le faſte ordinaire aux Orientaux, cette fête annuelle

d'Ussieux: *Le Décaméron François*

Paris: Nyon, 1783

$5\frac{3}{8}'' \times 3\frac{5}{8}''$

LA
FOLLE JOURNÉE,
OU
LE MARIAGE DE FIGARO,
COMÉDIE
EN CINQ ACTES, EN PROSE.

PAR M. DE BEAUMARCHAIS.

Repréſentée pour la première fois, par les Comédiens français ordinaires du Roi, le mardi 27 avril 1784.

En faveur du badinage,
Faites grace à la raiſon. *Faud. de la pièce.*

DE L'IMPRIMERIE DE LA SOCIÉTÉ LITTÉRAIRE-TYPOGRAPHIQUE;

Et ſe trouve à Paris,

Chez RUAULT, libraire, au Palais-Royal, près le théâtre, n° 216.

1785.

Beaumarchais: *La Folle Journée*
Paris: Société littéraire, 1785
$6\frac{3}{4}'' \times 3\frac{1}{2}''$

NOTICE

SUR LA VIE ET LES OUVRAGES DE RACINE.

JEAN RACINE naquit à la Ferté-Milon le 21 décembre 1639 : il apprit le latin au college de Beauvais, et le grec sous Claude Lancelot, sacristain de Port-Royal. Ce savant homme, auteur de plusieurs ouvrages utiles, le mit, dit-on, en moins d'un an, en état d'entendre Euripide et Sophocle. L'expérience prouve qu'il n'y a aucune langue, ni même aucune science, dans laquelle, avec de l'application, de l'aptitude, et, ce qui est plus rare encore, de bons maîtres, on ne puisse faire des progrès assez rapides : mais la langue grecque est si étendue, si abondante ; ses formes sont si variées, si hardies ; et la plupart des mots qui la composent ont des nuances si délicates, si fugitives, et cependant si distinctes pour qui sait les saisir, qu'on persuadera difficilement à ceux qui ont fait une étude approfondie de cette langue, que neuf ou dix mois, un an même, si l'on veut, aient suffi à Racine pour bien entendre Euripide, et sur-tout Sophocle, dont les chœurs ne sont pas sans obscurités, même pour les meilleurs critiques.

Racine montra dès ses premieres années un goût très vif pour la poésie. Son plus grand plaisir étoit d'aller s'enfoncer dans les bois, dont le vaste silence est si

Racine: *Œuvres*
Paris: F. A. Didot l'aîné, 1783
$7\frac{3}{4}'' \times 4\frac{3}{4}''$

ESSAI

DE

FABLES NOUVELLES

DÉDIÉES AU ROI;

SUIVIES

DE POÉSIES DIVERSES

ET D'UNE ÉPITRE

SUR LES PROGRÈS DE L'IMPRIMERIE.

PAR DIDOT FILS AÎNÉ.



A PARIS,

IMPRIMÉ PAR FRANÇ. AMBR. DIDOT L'AÎNÉ

AVEC LES CARACTERES DE FIRMIN SON 2^d FILS.

M. DCC. LXXXVI.

P. Didot: *Essai de Fables nouvelles*

Paris: F. A. Didot l'aîné, 1786

5″ × 2¾″

APPROBATION.

J'ai lu par ordre de monseigneur le Garde des Sceaux un manuscrit intitulé Essai de Fables nouvelles dédiées au Roi, suivies de Poésies diverses; *par M.* Didot *fils aîné. Ces Fables, qui, sous le titre modeste d'*Essai, *offrent une morale saine, mise en action avec beaucoup de grace et de facilité, ne peuvent que faire honneur à l'esprit et au cœur de ce jeune écrivain. A la suite des Pieces qui les accompagnent, est l'*Épître sur les progrès de l'Imprimerie, *ouvrage déja connu avantageusement, où il célebre dignement l'art que son pere exerce avec une supériorité qui fera époque dans le siecle de* Louis XVI. *Tout le recueil m'a paru digne de l'impression. A Paris, ce* 7 *octobre* 1785.

AUBERT.

P. Didot: *Essai de Fables nouvelles*
Paris: F. A. Didot l'aîné, 1786
$4\frac{1}{4}'' \times 2\frac{3}{8}''$

DE IMITATIONE CHRISTI,

LIBER PRIMUS.

CAPUT PRIMUM.

De Imitatione Christi, et contemptu omnium vanitatum mundi.

1. QUI SEQUITUR ME, NON AMBULAT IN TENEBRIS, SED HABEBIT LUMEN VITÆ. Hæc sunt verba Christi, quibus admonemur quatenus vitam ejus et mores imitemur, si volumus veraciter illuminari, et ab omni cæcitate cordis liberari.

Summum igitur studium nostrum sit in vita Jesu Christi meditari.

2. Doctrina Christi omnes doctrinas Sanctorum præcellit : et qui spiritum ejus haberet, manna ibi absconditum inveniret.

Kempis: *De Imitatione Christi*
Paris: Ex typ. Fratris Regis natu proximi, 1788
$8\frac{3}{8}'' \times 5\frac{1}{8}''$

LA CONSTITUTION FRANÇAISE.

DÉCLARATION

DES DROITS

DE L'HOMME ET DU CITOYEN

Les Représentans du Peuple Français, constitués en Assemblée Nationale, considérant que l'ignorance, l'oubli ou le mépris des Droits de l'Homme, sont les seules causes des malheurs publics et de la corruption des Gouvernemens, ont résolu d'exposer, dans une Déclaration solemnelle, les Droits naturels, inaliénables et sacrés de l'Homme, afin que cette

La Constitution française
Paris: Imprimerie Nationale, 1790
$3\frac{1}{2}'' \times 2''$

HERMÈS,

OU

RECHERCHES PHILOSOPHIQUES

SUR LA

GRAMMAIRE UNIVERSELLE.

LIVRE PREMIER.

CHAPITRE I.er

Introduction. Objet de tout l'Ouvrage.

Si la nature avoit destiné les hommes à vivre isolés, ils n'auroient jamais senti de penchant qui les portât à communiquer entre eux. Si elle leur avoit refusé la raison comme aux animaux d'une espèce inférieure, ils n'auroient jamais pu reconnoître les matériaux propres du discours. Or, puisque la faculté de parler est le résultat de la double énergie de nos plus nobles et de nos plus excellentes

J. Harris: *Hermès*
Paris: Imprimerie Nationale, 1796
$5\frac{3}{4}'' \times 3\frac{1}{4}''$

RECHERCHES

SUR

LA GÉOGRAPHIE

SYSTÉMATIQUE ET POSITIVE

DES ANCIENS;

POUR SERVIR DE BASE

À L'HISTOIRE DE LA GÉOGRAPHIE ANCIENNE.

Par *P. F. J. Gosselin*,

DE L'INSTITUT NATIONAL DE FRANCE.

TOME PREMIER.

A PARIS,

DE L'IMPRIMERIE DE LA RÉPUBLIQUE

An VI.

Gosselin: *Recherches sur la géographie*
Paris: Imprimerie Nationale, 1798
$7\frac{5}{8}'' \times 5\frac{1}{2}''$

LAS NAVES DE CORTES
DESTRUIDAS.
CANTO PREMIADO
POR LA REAL ACADEMIA
ESPAÑOLA

En Junta que celebró el dia 13 de Agosto de 1778.

SU AUTOR

D. JOSEPH MARÍA VACA DE GUZMAN, *Doctor en ámbos Derechos, del Gremio y Claustro de la Universidad de Alcalá, y Rector actual perpetuo del Colegio de Santiago de los Caballeros Manriques de dicha Ciudad.*

MADRID.

Por D. JOACHIN IBARRA, Impresor de Cámara de S. M.

Con superior permiso.

Guzman: *Las Naves de Cortes*

Madrid: Joachim Ibarra, 1778

$6\frac{7}{8}'' \times 4\frac{1}{4}''$

ELOGIO

DE FELIPE V.

Elogiar á un Rey, cuyo trono se vió cubierto tantas veces del perfume de las alabanzas quando vivo, sobre cuyo sepulcro se han esparcido despues de muerto tantas flores, y cuya grata memoria es y será siempre plausible en los fastos de la Nacion y del mundo: elogiarle á competencia, como él mismo reynó, en medio del Santuario de las Musas, y á la vista de este monumento augusto, que quiso erigir su poder á la inmortalidad de la Eloqüencia Española: elogiarle en tiempo que todavía pueden subir los conceptos y frases del tímido Orador á los soberanos oidos del Monarca Justo, Máxîmo, Pio, Feliz, que ciñendo la gloriosa diadema de tal padre, es digno heredero de sus laureles y virtudes: en una palabra, elogiar á Felipe V. y elogiarle bien, es empeño honorífico; pero tan arduo que la dificultad se acaba de comprobar

Elogio de Felipe V
Madrid: Joachim Ibarra, 1779
$7\frac{1}{8}'' \times 4\frac{1}{4}''$



PRIMERA PARTE
DEL INGENIOSO HIDALGO
DON QUIXOTE
DE LA MANCHA.

CAPÍTULO PRIMERO.

Que trata de la condicion, y exercicio del famoso hidalgo Don Quixote de la Mancha.

En un Lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivia un hidalgo de los de lanza en astillero, adarga antigua, rocin flaco, y galgo corredor. Una olla de algo mas vaca que carnero, salpicon las mas noches, duelos y quebrantos los sábados, lantejas los viernes, algun palomino de añadidura los domingos consumian las tres partes de su hacienda. El resto della concluian sayo de velarte, calzas de velludo para las fiestas con sus pantuflos de lo mesmo, y los dias de entre semana se honraba con su vello-

Cervantes: *Don Quixote*

Madrid: Joachim Ibarra, 1780

$7\frac{7}{8}'' \times 5''$

VOLTAIRE.

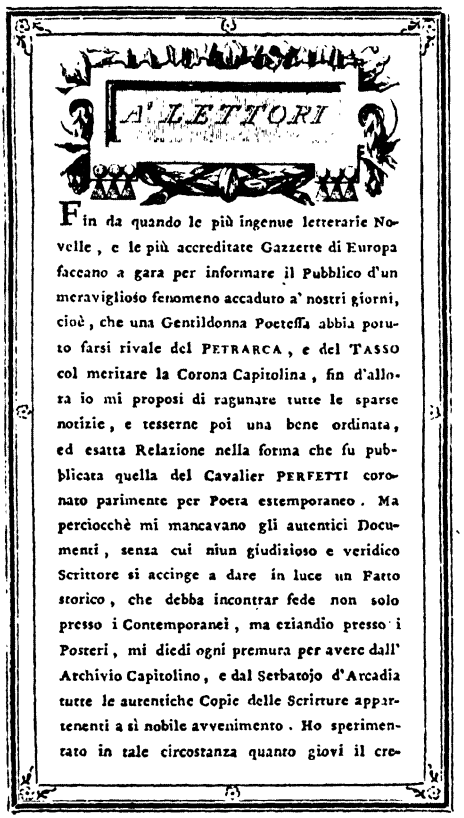
MAria Francisco Arouct de Voltaire, de la Academia Francesa, y de quasi todas las Sociedades literarias de Europa, nació en París en 1694, y murió en 1778.

Grandes talentos, y abuso de ellos hasta los ultimos excesos; rasgos dignos de admiracion, y una monstruosa libertad; luces capaces de honrar su siglo, y errores que son la vergüenza de él; sentimientos que ennoblecen la humanidad, y flaquezas que la degradan; la mas brillante imaginacion, el lenguaje mas cynico y repugnante; la Filosofia, y el absurdo; la erudicion, y las equivocaciones de la ignorancia; todos los encantos del entendimiento, y todas las pequeñeces de las pasiones; una rica Poesia, y manifiestos plagiarios; hermosas obras, y odiosas producciones; el atrevimiento, y la baja adulacion; las lecciones de la virtud, y la apología del vicio; los anathemas contra la envidia, y la envidia con todos sus accesos; protestas de zelo por la verdad, y todos los artificios de la mala fé; el entusiasmo de la to-

Decada Epistolar sobre el estado de las letras en Francia

Madrid: Ant. de Sancha, 1781

$5\frac{3}{8}'' \times 2\frac{7}{8}''$



A' LETTORI

Fin da quando le più ingenue letterarie Novelle, e le più accreditate Gazzette di Europa faceano a gara per informare il Pubblico d'un meraviglioso fenomeno accaduto a' nostri giorni, cioè, che una Gentildonna Poetessa abbia potuto farsi rivale del PETRARCA, e del TASSO col meritare la Corona Capitolina, fin d'allora io mi proposi di ragunare tutte le sparse notizie, e tesserne poi una bene ordinata, ed esatta Relazione nella forma che fu pubblicata quella del Cavalier PERFETTI coronato parimente per Poeta estemporaneo. Ma perciocchè mi mancavano gli autentici Documenti, senza cui niun giudizioso e veridico Scrittore si accinge a dare in luce un Fatto storico, che debba incontrar fede non solo presso i Contemporanei, ma eziandio presso i Posteri, mi diedi ogni premura per avere dall' Archivio Capitolino, e dal Serbatojo d'Arcadia tutte le autentiche Copie delle Scritture appartenenti a sì nobile avvenimento. Ho sperimentato in tale circostanza quanto giovi il cre-

Atti della solenne coronazione della insigne poetessa Maria Fernandez

Parma: Bodoni, 1779

5″ × 2½″

THE CASTLE OF OTRANTO,

A

GOTHIC STORY.

TRANSLATED

BY

WILLIAM MARSHAL, GENT.

FROM THE ORIGINAL ITALIAN

OF ONUPHRIO MURALTO,

CANON OF THE CHURCH OF ST. NICHOLAS

AT OTRANTO.

PARMA.

PRINTED BY BODONI, FOR

J. EDWARDS, BOOKSELLER OF LONDON.

MDCCXCI.

Muralto and Marshal: *The Castle of Otranto*

Parma: Bodoni, 1791

$5\frac{3}{4}'' \times 3''$

THE CASTLE
OF
OTRANTO
A
GOTHIC STORY, &c.

CHAPTER I.

MANFRED, Prince of *Otranto*, had one son and one daughter: The latter a most beautiful virgin, aged eighteen, was called *Matilda*. *Conrad*, the son, was three years younger, a homely youth, sickly, and of no promising disposition; yet he was the darling of his father, who never showed any symptoms of affection to *Matilda*. *Manfred* had contracted a marriage for his son with the Marquis of *Vicenza*'s daughter,

Muralto and Marshal: *The Castle of Otranto*
Parma: Bodoni, 1791
$5\frac{7}{8}'' \times 3''$

DEGLI

ANNALI

DI

C. CORNELIO TACITO

LIBRO PRIMO.

Sesto Pompejo, e Sesto Apulejo Consoli,
Nerone Claudio Druso Cesare,
e Cajo Norbano Consoli.

I.

Roma nascente fu dominata da' Regi. Stettero per fatto di Bruto la libertà, e il Consolato. Le Dittature eran temporanee, nè il potere Decemvirale prevalse più d'un biennio, nè lungamente l'autorità Consolare de' militari Tribuni. Non Cinna, non Sulla ritennero durevolmente il dominio, e in breve si concentrarono la possanza di Pompejo e di Crasso in Cesare, e l'armi di Lepido e d'Antonio in Augusto, che la Repubblica, stancata dalle civili discordie, occupò col titolo di

Tacitus: *Opera*
Parma: Bodoni, 1795
$7\frac{5}{8}'' \times 4\frac{1}{2}''$

ELEGIE

DI

SALOMONE FIORENTINO

IN MORTE

DI LAURA

SUA MOGLIE.

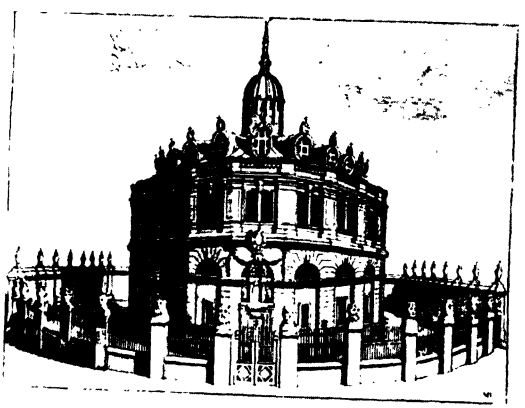
PARMA

CO' TIPI BODONIANI

1801.

Salomone Fiorentino: *Elegie*
Parma: Bodoni, 1801
3″ × 1¾″

PIETAS
Univerſitatis Oxonienſis
In *OBITUM* Auguſtiſſimi Regis
GULIELMI III.
ET
GRATULATIO
In exoptatiſſimam Sereniſſimæ
ANNÆ REGINÆ
INAUGURATIONEM.



OXONII, E THEATRO SHELDONIANO,
An. Dom. MDCCII.

Pietas Univ. Oxon. in obitum Gulielmi III.
Oxford University Press, 1702
10¼″ × 5½″

ANNE R.

ANNE, by the Grace of God, Queen of *England, Scotland, France*, and *Ireland*, Defender of the Faith, *&c.* To all to whom Theſe Preſents ſhall come Greeting. Whereas Our Truſty and Wellbeloved *William Delaune*, Doctor in Divinity, and Vice-Chancellor of Our Univerſity of *Oxford*, has humbly repreſented unto Us, in the behalf of the ſaid Univerſity, that They have at a Great Expence already Publiſhed One Volume of the late Earl of *Clarendon*'s Hiſtory, and intend in a ſhort time to Publiſh the Second and Third Volumes for Compleating the Work; and the ſole Right of the Copy of the ſaid Work being Veſted in Our Univerſity of *Oxford*, and They having humbly beſought Us to Grant Them Our Royal Priviledge and Licence for the ſole Printing and Publiſhing the ſame for the Term of Fourteen Years; We being Graciouſly enclined to encourage the ſaid Undertaking, are pleaſed to condeſcend to their Requeſt; and do therefore hereby Give and Grant unto Our ſaid Univerſity of *Oxford*, Our Royal Licence and Priviledge, for the ſole Printing and Publiſhing the ſaid Three Volumes of the late Earl of *Clarendon*'s Hiſtory, for and during the Term of Fourteen Years, to be computed from the Day of the Date hereof; ſtrictly Charging, Prohibiting, and Forbidding all Our Subjects to Reprint or Abridge the ſaid Hiſtory, or any Part of it, or to Import, Buy, Vend, Utter, or Diſtribute any Copies of the ſame, or any Part thereof, Reprinted beyond the Seas, within the ſaid Term, without the Conſent and Approbation of Our ſaid Univerſity firſt had and Obtained, as They and every of them Offending herein will Anſwer the Contrary at their Peril, and ſuch other Penalties as by the Laws and Statutes of this Our Realm may be inflicted; Whereof the Maſter, Wardens, and Company of Stationers of Our City of *London*, the Commiſſioners and Officers of our Cuſtoms, and all other Our Officers and Miniſters whom it may concern, are to take Notice, that due Obedience be given to Our Pleaſure herein ſignified. Given at Our Court at *Hampton*-Court the 24th day of *June* 1703. In the Second Year of Our Reign.

By Her Majeſties Command.

C. Hedges.

Clarendon: *History of the Rebellion*

Oxford University Press, 1704

12″ × 6¼″

M. TULLII CICERONIS
TUSCULANARUM
DISPUTATIONUM
LIBRI V.

Ex recenſione

JOANNIS DAVISII,

Coll. Regin. Cantab. Socii.

Cum Ejuſdem COMMENTARIO.



CANTABRIGIÆ,

TYPIS ACADEMICIS.

Impenſis *EDM. JEFFERY*, Bibliopolæ Cantabr.

Proſtant venales *LONDINI* apud JAC. KNAPTON,
in Cœmeterio D. Pauli. MDCCVIII.

Cicero: *Tusculanae Disputationes*

Cambridge University Press, 1708

$6\frac{1}{8}'' \times 3\frac{1}{2}''$

THE

WORKS

OF

Mr. *ALEXANDER POPE.*

CICERO pro ARCH.

Hæc ſtudia adoleſcentiam alunt, ſenectutem oblectant; ſecundas res ornant, adverſis perfugium & ſolatium præbent, delectant domi, non impediunt foris; pernoctant nobiſcum, peregrinantur, ruſticantur.



LONDON:

Printed by W. BOWYER, for BERNARD LINTOT between the *Temple-Gates.* 1717.

Alexander Pope: *Works*

London: W. Bowyer, 1717

$9\frac{7}{8}'' \times 5\frac{5}{8}''$

PUBLII VIRGILII MARONIS BUCOLICA, GEORGICA, ET AENEIS.

BIRMINGHAMIAE:
Typis JOHANNIS BASKERVILLE.
MDCCLVII.

Virgil: *Bucolica, etc.*
Birmingham: Baskerville, 1757
$8\frac{1}{8}'' \times 5\frac{1}{2}''$

P. VIRGILII MARONIS

BUCOLICA

ECLOGA I. cui nomen *TITYRUS.*

MELIBOEUS, TITYRUS.

TITYRE, tu patulæ recubans ſub tegmine fagi
Silveſtrem tenui Muſam meditaris avena:
Nos patriæ fines, et dulcia linquimus arva;
Nos patriam fugimus: tu, Tityre, lentus in umbra
Formoſam reſonare doces Amaryllida ſilvas.
T. O Melibœe, Deus nobis hæc otia fecit:
Namque erit ille mihi ſemper Deus: illius aram
Sæpe tener noſtris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipſum
Ludere, quæ vellem, calamo permiſit agreſti.
M. Non equidem invideo; miror magis: undique totis
Uſque adeo turbatur agris. en ipſe capellas
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter denſas corylos modo namque gemellos,
Spem gregis, ah! ſilice in nuda connixa reliquit.
Sæpe malum hoc nobis, ſi mens non læva fuiſſet,
De cœlo tactas memini prædicere quercus:
Sæpe ſiniſtra cava prædixit ab ilice cornix.
Sed tamen, iſte Deus qui ſit, da, Tityre, nobis.
T. Urbem, quam dicunt Romam, Melibœe, putavi
Stultus ego huic noſtræ ſimilem, quo ſæpe ſolemus
Paſtores ovium teneros depellere fœtus.
Sic canibus catulos ſimiles, ſic matribus hœdos

Virgil: *Bucolica, etc.*

Birmingham: Baskerville, 1757

$8\frac{1}{2}'' \times 5\frac{1}{4}''$

ORLANDO

FURIOSO

DI

LODOVICO

ARIOSTO.

TOMO PRIMO.

BIRMINGHAM,

Da' Torchj di G. BASKERVILLE:

Per P. MOLINI Librajo dell' Accademia Reale, e G. MOLINI.

M. DCC. LXXIII.

Ariosto: *Orlando Furioso*

Birmingham: Baskerville, 1773

$6\frac{1}{2}'' \times 3\frac{3}{4}''$

FUGITIVE PIECES
IN
VERSE and PROSE.

Pereunt et imputantur.



PRINTED AT STRAWBERRY-HILL.
M DCC LVIII.

Walpole: *Fugitive Pieces*
Strawberry Hill, 1758
$5\frac{1}{8}'' \times 3''$

FUGITIVE PIECES.

VERSES

IN MEMORY OF

KING HENRY the SIXTH,

Founder of KING'S-COLLEGE, CAMBRIDGE.

[*Written February* 2, 1738.]

WHILE Superſtition teaches to revere
The fainted Calendar and letter'd year;
While Bigots joy in canonizing Shades,
Fictitious Martyrs, viſionary Maids;
Haſte, Gratitude, and hail this better day;
At HENRY's ſhrine preſent thy votive lay;
If this peculiarly for His be known,
Whoſe Charity made ev'ry day his own.

Walpole: *Fugitive Pieces*
Strawberry Hill, 1758
$4\frac{3}{4}'' \times 2\frac{7}{8}''$

C. PLINII CÆCILII

SECUNDI

EPISTOLARUM

LIBRI X.

SUMPTIBUS EDITORIS EXCUDEBANT

M. RITCHIE & J. SAMMELLS

LONDINI

M. DCC. XC.

Pliny: *Epistolae*
London: Typis Edmundi Fry, 1790
$3\frac{3}{4}'' \times 2\frac{5}{8}''$

C. PLINII CÆCILII SECUNDI EPISTOLARUM LIBER SEPTIMUS.

I. C. PLINIUS SECUNDUS RESTITUTO SUO S.

TERRET me hæc tua tam pertinax valetudo, & quanquam te temperatiſſimum noverim, vereor tamen, ne quid illi etiam in mores tuos liceat. Proinde moneo, patienter reſiſtas. Hoc laudabile, hoc ſalutare admittit humana natura. Quod ſuadeo, ipſe certe ſic agere ſanus cum meis ſolco. Spero quidem, ſi forte in adverſam valetudinem incidero, nihil me deſideraturum vel pudore, vel pœniténtia dignum: Si tamen ſuperaverit morbus, denuncio, ne quid mihi detur, niſi permittentibus medicis, ſciantque, ſi dederint, ita vindicaturum, ut ſolent alii, quæ negantur. Quinetiam cum peruſtus ardentiſſima febri, tandem remiſſus, unctuſque acciperem à medico potionem, porrexi manum, ut-

Pliny: *Epistolae*
London: Typis Edmundi Fry, 1790
$4\frac{3}{8}'' \times 2\frac{5}{8}''$

THE

FLORIST'S DIRECTORY.

ON HYACINTHS.

DOUBLE Hyacinths, which are much more beautiful and eſtimable than thoſe which produce ſingle flowers, are, like the latter, known by the general diſtinction of Reds, Whites, and Blues, with a few kinds of Yellow, more recently obtained from ſeed. In many inſtances, Double Hyacinths have the

Maddock: *The Florist's Directory*
London: S. Couchman, 1792
$5\frac{7}{8}'' \times 3\frac{1}{8}''$

THE ŒCONOMY OF HUMAN LIFE.

TRANSLATED FROM

AN INDIAN MANUSCRIPT,

WRITTEN BY AN ANCIENT BRAMIN.

TO WHICH IS PREFIXED

AN ACCOUNT OF THE MANNER IN WHICH THE SAID MANUSCRIPT WAS DISCOVERED.

IN A

LETTER

FROM AN ENGLISH GENTLEMAN NOW RESIDING IN CHINA

*TO THE EARL OF E****.*

London:

PRINTED BY T. RICKABY,

FOR S. AND E. HARDING, PALL-MALL.

1795.

Œconomy of Human Life

London: T. Rickaby, 1795

$4\frac{7}{8}'' \times 2\frac{7}{8}''$

POEMS

BY

GOLDSMITH

AND

PARNELL.



LONDON:

PRINTED BY W. BULMER AND CO.

Shakspeare Printing Office,

CLEVELAND-ROW.

1795.

Goldsmith and Parnell: *Poems*

London: W. Bulmer, 1795

$6\frac{7}{8}'' \times 3\frac{7}{8}''$

ADVERTISEMENT

To raise the Art of Printing in this country from the neglected state in which it had long been suffered to continue, and to remove the opprobrium which had but too justly been attached to the late productions of the English press, much has been done within the last few years; and the warm emulation which has discovered itself amongst the Printers of the present day, as well in the remote parts of the kingdom as in the metropolis, has been highly patronized by the public in general. The present volume, in addition to the SHAKSPEARE, the MILTON, and many other valuable works of elegance, which have already been given to the world, through the medium of the Shakspeare Press, are particularly meant to combine the various

Goldsmith and Parnell: *Poems*
London: W. Bulmer, 1795
$7'' \times 4\frac{7}{8}''$



The chase I sing, hounds, and their various breed,
And no less various use. O thou, great Prince!
Whom Cambria's towering hills proclaim their lord,
Deign thou to hear my bold, instructive song.
While grateful citizens, with pompous show,
Rear the triumphal arch, rich with the exploits
Of thy illustrious house; while virgins pave
Thy way with flowers, and as the royal youth
Passing they view, admire, and sigh in vain;
While crowded theatres, too fondly proud
Of their exotick minstrels, and shrill pipes,
The price of manhood, hail thee with a song.

Somerville: *The Chase*
London: W. Bulmer, 1796
$6\frac{3}{4}'' \times 4\frac{5}{8}''$

THE

SEASONS,

BY

James Thomson.

ILLUSTRATED WITH

ENGRAVINGS

BY

F. BARTOLOZZI, R. A. AND *P. W. TOMKINS,*

Hiſtorical Engravers to Their Majeſties;

FROM

ORIGINAL PICTURES

PAINTED FOR THE WORK

BY

W. HAMILTON, R. A.

LONDON:

PRINTED FOR P. W. TOMKINS, NEW BOND-STREET

THE LETTER PRESS BY T. BENSLEY

THE TYPES BY F. FIGGINS.

MDCCXCVII.

Thomson: *The Seasons*

London: T. Bensley, 1797

$13\frac{3}{8}'' \times 8\frac{5}{8}''$

REMARKS

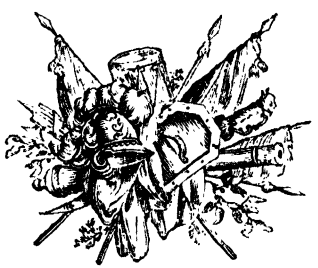
ON

CAVALRY;

BY THE PRUSSIAN MAJOR GENERAL OF HUSSARS,

WARNERY.

TRANSLATED FROM THE ORIGINAL.



London:

PRINTED FOR THE TRANSLATOR,

AND SOLD BY

T. EDGERTON, MILITARY LIBRARY, WHITEHALL;
AND T. GARDINER, No. 19. PRINCES-STREET, CAVENDISH-SQUARE.

AND MAY BE HAD OF THE BOOKSELLERS.

PRINTED BY J. BARFIELD, No. 91, WARDOUR-STREET, SOHO.

1798.

C. E. de Warnery: *Remarks on Cavalry*

London: J. Barfield, 1798

$8\frac{3}{8}'' \times 5\frac{1}{4}''$

ADDRESS TO THE WORLD,

BY

MR. BELL,

British-Library, Strand, London.

I HAVE perceived with regret that the ART OF PRINTING has been very much neglected IN ENGLAND, and that it is still in a declining state---expedition being attended to rather than excellence---and temporary gain is preferred to lasting advantage and reputation;---notwithstanding ENGLAND'S inattention to *this art*, which is considered as the happiest invention that ever employed the faculties of man---it is worthy of notice, that FRANCE, SPAIN, ITALY, and GERMANY, are contending for the honours of the *Press*, under the sanction and encouragement of their respective SOVEREIGNS.

To retrieve and exalt the *neglected* ART OF PRINTING in ENGLAND is the present

John Bell: *Prospectus*

London: Bell, 1788

$5\frac{5}{8}'' \times 3\frac{5}{8}''$

SPECIMEN

OF

BELL's

NEW PRINTING TYPES,

Which have been completed under his Directions,

AT THE BRITISH LETTER FOUNDRY,

By WILLIAM COLMAN, *Regulator,*
And RICHARD AUSTIN, *Punch-Cutter.*

PRINTERS IN GENERAL

May be now furnished with these original *Types*, at the Prices usually charged for common Types, by applying to the *Founder*,

J. BELL, British-Library, *Strand, London.*

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Bell: *Specimen*

London: Bell, 1788

$6\frac{1}{8}'' \times 3\frac{1}{2}''$

BELL's

CLASSICAL ARRANGEMENT

OF

FUGITIVE POETRY.

VOL. V.

Though redolent of ev'ry flow'r
That once perfum'd Hymettus' side,
No hoarded sweets of Grecian store
Did e'er the Attic bee provide,
That could a purer flavor yield,
Than yields the comb this hive contains,
Though cull'd from no Hesperian field,
But the wild growth of Britain's plains.



LONDON:

PRINTED BY
JOHN BELL, British Library, STRAND,
Bookseller to His Royal Highness the PRINCE of WALES.
M DCC LXXXIX.

Fugitive Poetry
London: Bell, 1789
$4\frac{7}{8}'' \times 2\frac{3}{4}''$

MÉMORIAL

TOPOGRAPHIQUE ET MILITAIRE,

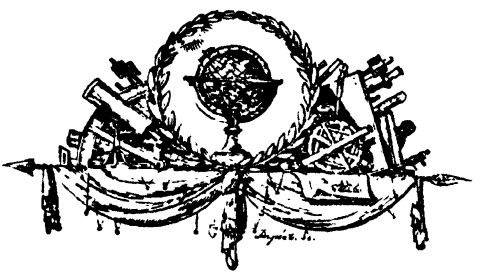
RÉDIGÉ

AU DÉPÔT GÉNÉRAL DE LA GUERRE;

IMPRIMÉ PAR ORDRE DU MINISTRE.

N.° 1. TOPOGRAPHIE.

III.e Trimestre de l'an X.



A PARIS,
DE L'IMPRIMERIE DE LA RÉPUBLIQUE.
Vendémiaire an XI.

Mémorial topographique et militaire
Paris: Imprimerie Nationale, 1803
$6\frac{1}{8}'' \times 4''$

MÉMORIAL TOPOGRAPHIQUE ET MILITAIRE.

SECTION PREMIÈRE.

CHAPITRE I.er

GÉOGRAPHIE.

NOTICE historique et analytique sur la Construction des Cartes géographiques.

§. I.er

HISTORIQUE.

DANS l'origine, la géographie ne consistait qu'en des descriptions plus ou moins bien faites. On cherchait à peindre, pour ainsi dire, par écrit, les lieux dont on parlait; on les désignait par les qualités qui leur convenaient le plus; et les poésies d'Homère nous en fournissent plus d'une preuve : toutes les villes dont ce poëte a

Mémorial topographique et militaire
Paris: Imprimerie Nationale, 1803
$5\frac{1}{4}'' \times 3\frac{1}{8}''$

ALPHABET IRLANDAIS,

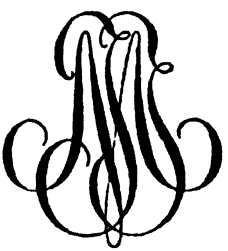
PRÉCÉDÉ

D'UNE NOTICE HISTORIQUE,

LITTÉRAIRE ET TYPOGRAPHIQUE,

PAR J. J. MARCEL,

DIRECTEUR DE L'IMPRIMERIE DE LA RÉPUBLIQUE.



A PARIS,

DE L'IMPRIMERIE DE LA RÉPUBLIQUE.

NIVOSE AN XII.

Marcel: *Alphabet irlandais*

Paris: Imprimerie Nationale, 1804

$6\frac{3}{8}'' \times 3\frac{3}{4}''$

RECHERCHES

SUR

LA DÉCOUVERTE

DE L'ESSENCE DE ROSE,

PAR L. LANGLÈS,

MEMBRE DE L'INSTITUT NATIONAL,
CONSERVATEUR DES MANUSCRITS
ORIENTAUX, &c.

جو بلبلان نزول کنیم اشیان کل

Comme les rossignols, nous reposons sur les roses.
HHÂFIZ.

A PARIS,
DE L'IMPRIMERIE IMPÉRIALE.
AN XIII = 1804 [V. S.].

Langlès: *Recherches sur la découverte de l'essence de Rose*
Paris: ImprimerieImpériale, 1804
$3\frac{1}{2}'' \times 2''$

PRÉCIS

DES GUERRES

DES RUSSES

CONTRE LES TURCS.

CHAPITRE PREMIER.

LES TURCS AU DIX-SEPTIEME SIÈCLE.

Montecuculli, aussi bon écrivain militaire que grand capitaine, nous présente les Turcs comme des modèles à imiter à la guerre, tant pour la sagesse avec laquelle ils l'entreprennent que pour leur manière de la conduire. Leurs marches, leurs campements, leurs dispositions pour le combat, lui paraissent également dignes d'éloges;

Langlès: *Précis des Guerres des Russes*
Paris: Firmin Didot, 1828
$5\frac{5}{8}'' \times 3\frac{3}{4}''$

INSCRIPTIONS
ANTIQVES
DE LYON

REPRODVITES D APRES LES MONVMENTS OV RECVEILLIES DANS LES AVTEVRS

PAR

ALPH DE BOISSIEV



LOVIS PERRIN IMPRIMEVR A LYON

MDCCCXLVI – MDCCCLIV

Boissieu: *Inscriptions antiques*

Lyons: Perrin, 1846

$9\frac{1}{2}'' \times 6\frac{3}{4}''$

TROUVAILLE DE SMYRNE

DANS le courant de 1880, une heureuſe circonſtance me permit d'acquérir une trouvaille entière de deniers de billon romains, faite, quelque temps auparavant, dans les environs de Smyrne. Cette trouvaille ſe compoſait de 586 pièces, dont je donne le détail ci-deſſous, & comprenait, dans ſon enſemble, 23 perſonnages, empereurs, impératrices, céſars & tyrans, commençant à l'empereur Philippe pere pour finir au règne de Carus, embraſſant donc la période qui ſépare Gordien III de Dioclétien, époque la plus triſte, en même temps que la plus obſcure de l'hiſtoire de l'empire romain.

Ces temps, cependant ſi mouvementés, ou l'hiſtoire ne nous tranſmet, pour ainſi dire, que des recits de crimes, ſont encore

Boissieu: *Trouvaille de Smyrne*

Lyons: Perrin, 1880

$7\frac{5}{8}'' \times 4\frac{7}{8}''$



NOTICE SUR LA VIE

ET LES ŒUVRES DE BERTIN

VERS *la fin du* XVIIIe *siècle, alors que Dorat et son école brillaient de tout leur faux éclat, et qu'André Chénier n'avait encore écrit, même pour ses amis, aucun de ces vers qui devaient renouveler la poésie vieillissante, la France vit apparaître un jeune poète qui, né sous un ciel plus chaud, élevé dans l'étude, non des Grecs, il est vrai, comme l'auteur de* l'Aveugle, *mais des Latins, dont il s'était pénétré, vint heureusement remplacer le cliquetis de mots et d'idées, alors si fort à la mode, par une vivacité, une tendresse d'expressions, nées de sentiments vrais, et dont il avait déjà trouvé les modèles dans l'an-*

a

Bertin: *Poésies*

Paris: Quantin, 1879

$4\frac{7}{8}'' \times 2\frac{3}{4}''$



LES AMOURS

LIVRE PREMIER

ÉLÉGIE I

Je chantois les combats : étranger au Parnasse,
Peut-être ma jeunesse excusoit mon audace :
Sur deux lignes rangés, mes vers présomptueux
Déployoient, en deux temps, six pieds majestueux.
De ces vers nombreux et sublimes
L'Amour se riant à l'écart,
Sur mon papier mit la main au hasard,
Retrancha quelques pieds, brouilla toutes les rimes
De ce désordre heureux naquit un nouvel art.

Bertin: *Poésies*
Paris: Quantin, 1879
$5\frac{1}{8}'' \times 2\frac{5}{8}''$

DE LA MOTHE-FÉNELON

FABLES

COMPOSÉES POUR

L'ÉDUCATION DU DUC DE BOURGOGNE

AVEC UNE PRÉFACE

PAR

HIPPOLYTE FOURNIER



PARIS

LIBRAIRIE DES BIBLIOPHILES

Rue Saint-Honoré, 338

M DCCC LXXXIV

Fénelon: *Fables*

Paris: Jouaust, 1884

$4\frac{3}{8}'' \times 2\frac{5}{8}''$

FABLES

COMPOSÉES POUR L'ÉDUCATION

DE FEU MONSEIGNEUR

LE DUC DE BOURGOGNE

FABLE I

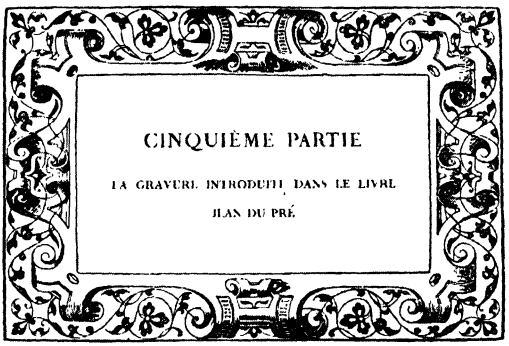
LES AVANTURES D'ARISTONOUS

SOPHRONIME, ayant perdu les biens de ses ancêtres par des naufrages et par d'autres malheurs, s'en consoloit par sa vertu dans l'isle de Delos. Là il chantoit sur une lyre d'or les merveilles du Dieu qu'on y adore. Il cultivoit les Muses, dont il étoit aimé; il recherchoit curieusement tous les secrets de la nature, le cours des astres et des cieux,

Fénelon: *Fables*

Paris: Jouaust, 1884

$4\frac{7}{8}'' \times 2\frac{5}{8}''$



AVEC *l'imprimeur Jean Du Pré commence une nouvelle ère pour la typographie française. Jean Du Pré est le premier typographe parisien qui ait introduit la gravure dans les livres. Le 22 septembre 1481, il publie un Missel de l'Église de Paris, dans lequel on remarque deux grandes gravures sur bois : le* Pere éternel *&* *le* Christ en croix, *placées au Canon de la Messe. Le 28 novembre suivant, il termine un Missel de Verdun, qui contient des gravures sur bois & sur métal, en relief, imitant les ornements des manuscrits.*

Christian: *Origines de l'Imprimerie française*

Paris: Imprimerie Nationale, 1900

$8\frac{1}{2}'' \times 5\frac{3}{4}''$

A LA MÉMOIRE
DE
JEAN GUTENBERG

HOMMAGE
DE L'IMPRIMERIE NATIONALE
ET
DE LA BIBLIOTHÈQUE NATIONALE



PARIS
IMPRIMERIE NATIONALE

JUIN MDCCCC

Hommage à Jean Gutenberg
Paris: Imprimerie Nationale, 1900
$13\frac{3}{4}'' \times 9\frac{1}{4}''$

ANATOLE FRANCE

DE L'ACADÉMIE FRANÇAISE

LA RÔTISSERIE DE LA REINE PÉDAUQUE

ILLUSTRÉE PAR AUGUSTE LEROUX

DE 176 COMPOSITIONS

GRAVÉES PAR

DUPLESSIS, ERNEST FLORIAN, LES DEUX FROMENT

GUSMAN ET PERRICHON



ÉDITIONS D'ART

ÉDOUARD PELLETAN

125, BOULEVARD SAINT-GERMAIN, 125

PARIS

1911

France: *La Rôtisserie de la reine Pédauque*

Paris: Édouard Pelletan, 1907

7″ × 5″



I

LES RAISONS D'UNE RÉSURRECTION.

L'Italie contemporaine va célébrer, en compagnie des nations invitées, le cinquantième anniversaire de ce qu'elle-même a appelé sa *Résurrection*, son *Risorgimento*, comme État parmi les États, comme peuple au milieu des peuples. A cette sorte d'exposition éternelle de la beauté que lui font les paysages de sa nature et les chefs-d'œuvre de son passé, l'Italie entend ajouter deux grandes Expositions universelles, l'une à Turin, d'où s'arma le *Risorgimento*, l'autre à Rome, où il se couronna.

Turin recevra du monde entier l'industrie et les sciences, Rome en accueillera les arts et l'histoire. Qu'il s'agisse de l'automobile ou de l'avia-

Bérenger: *Les Résurrections italiennes*

Paris: Édouard Pelletan, 1911

$6\frac{1}{2}'' \times 4\frac{3}{8}''$

une heure. Les sentiments qui nous la rendent ou douce, ou du moins tolérable, naissent d'un mensonge et se nourrissent d'illusions.

Si, possédant, comme Dieu, la vérité, l'unique vérité, un homme la laissait tomber de ses mains, le monde en serait anéanti sur le coup et l'univers se dissiperait aussitôt comme une ombre. La vérité divine, ainsi qu'un jugement dernier, le réduirait en poudre.



Nous avons mangé les fruits de l'arbre de la science, et il nous est resté dans la bouche un goût de cendre. Nous avons exploré la terre; nous nous sommes mêlés aux races noires, rouges et jaunes, et nous

148

Hesiod: *Les Travaux*

Paris: Édouard Pelletan, 1912

$7\frac{3}{4}'' \times 4\frac{3}{4}''$



ANNALES
DE LA
CITÉ DE GENÈVE.

* * *

GENEVE desia ville iadis puiſſante & floriſſante, plus grande 3. fois en ſes ſeuls fauxbourgs qu'elle n'eſt a preſent, en ceſte aſſiette remarquable ſur ceſte petite mer du tant renomme lac Leman & ſur l'eſtendue de la meilleure part du pays voiſin iuſques a la ville de Solleure, a touſiours demeuré ville franche & Republique imperialle voire pluſieurs ſiecles auant que la maiſon de Sauoye euſt encor aucun nom ni commencement, releuant ſimplement & immediatement de l'Empire Romain ſans qu'il y ait memoire ni acte vallable du contraire, gouuernee par ſes conſuls ou ſyndiques & autres magiſtrats, regie par ſes propres loix, ſtatuts & edicts municipaux & hors iceux par le droit eſcript imperial duquel meſmes iceux edicts ſont pour la pluſpart extraicts & tirez, n'ayant a prince ou potentat du monde aucun debuoir ni obligation de ſubiection &

Annales de la cité de Genève

Geneva: Fick, 1858

$6\frac{1}{4}'' \times 3\frac{3}{8}''$

NOTES ET DOCUMENTS.

* * *

TABLEAV GENEALOGIQVE DES PRINCES de la maiſon de Savoie juſqu'à la bienheureuſe Louiſe, pour ſervir à ſon hiſtoire.

L'ORIGINE *de la maiſon de Savoie, qui règne depuis huit ſiècles, eſt à peine connue. Ses princes ſont perſuadés qu'ils deſcendent de Bérold de Saxe, iſſu lui-même de la famille du grand Vittikind, contemporain de Charlemagne. Un roi de Bourgogne, nommé Rodolphe, donna a Bérold à perpétuité, pour lui & ſes deſcendants, en récompenſe de ſes ſervices, le comté de Maurienne & les ſeigneuries qui l'environnent. Cette ceſſion eſt datée d'Aix, du 5 des ides de Mai de l'an* 1000.

Les ſavantes recherches de M. le commandeur Cibrario ſur l'origine de la maiſon de Savoie ont fait rejeter cette opinion. L'illuſtre écrivain a prouvé que cette puiſſante dynaſtie eſt originaire d'Italie.

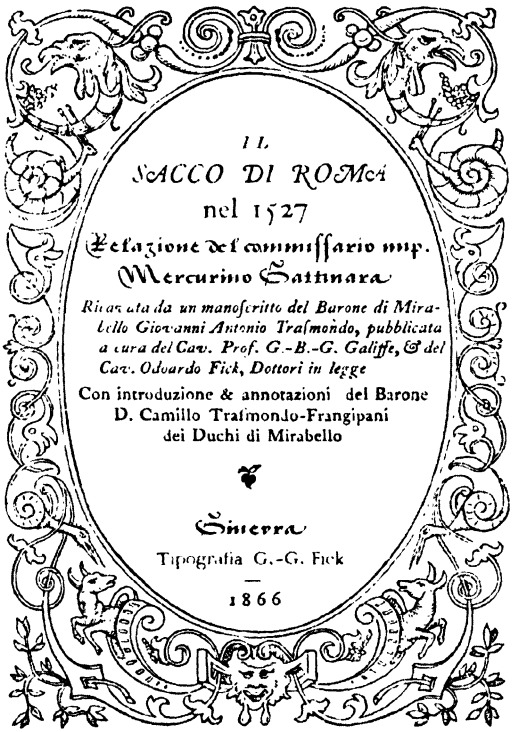
Nous avons cru devoir donner ici un tableau chronologique des princes qui ont illuſtré cette grande famille, la plus ancienne de toutes les maiſons royales aujourd'hui régnantes.

I. — BEROLD DE SAXE, *ſuivant Pingon, Guichenon, &c., vivait l'an* 1020. *Il ſe maria avec Catherine de Bavière dont il eut un fils nommé Humbert.*

Vie de très illustre dame Madame Loyse de Savoye

Geneva: Fick, 1860

$6\frac{3}{8}'' \times 3\frac{3}{8}''$



IL
SACCO DI ROMA
nel 1527
Relazione del commissario imp.
Mercurino Gattinara
Ricavata da un manoscritto del Barone di Mirabello Giovanni Antonio Trasmondo, pubblicata a cura del Cav. Prof. G.-B.-G. Galiffe, & del Cav. Odoardo Fick, Dottori in legge
Con introduzione & annotazioni del Barone
D. Camillo Trasmondo-Frangipani
dei Duchi di Mirabello
Ginevra
Tipografia G.-G. Fick
1866

Gattinara: *Il sacco di Roma*

Geneva: Fick, 1866

$4'' \times 2\frac{5}{8}''$

CHRONIQVES
DE GENEVE

par FRANCOIS BONIVARD

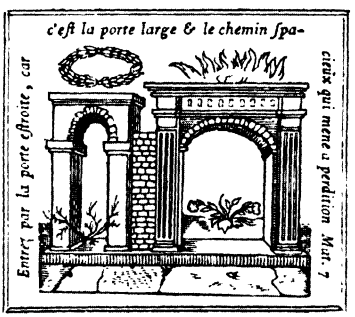
prieur de Saint-Victor

PVBLIEES PAR

GVSTAVE REVILLIOD

*

Tome premier



GENEVE

Imprimerie de Jules-G. Fick

rue du Puits Saint-Pierre, 4

*

1867

Bonivard: *Chroniques de Genève*

Geneva: Fick, 1867

$5\frac{5}{8}'' \times 3\frac{1}{4}''$

RURAL TALES,

BALLADS,

AND

SONGS:

By ROBERT BLOOMFIELD,

Author of The Farmer's Boy.

LONDON:

PRINTED FOR VERNOR AND HOOD, POULTRY; AND
LONGMAN AND REES, PATERNOSTER-ROW;

By T. Bensley, Bolt-court, Fleet-street.

1802.

Bloomfield: *Rural Tales, Ballads, and Songs*
London: T. Bensley, 1802
$5\frac{7}{8}'' \times 3\frac{3}{8}''$

AN

INTRODUCTORY LETTER

TO THE

Right Honourable Earl COWPER.

YOUR family, my Lord, our country itself, and the whole literary world, sustained such a loss in the death of that amiable Man, and enchanting Author, who forms the subject of these Volumes, as inspired the friends of genius and virtue with universal concern. It soon became a general wish, that some authentic, and copious memorial of a character so highly interesting should be produced with all becoming dispatch; not only to render due honour to the dead, but to alleviate the regret of a nation taking a just, and liberal pride in the reputation of a Poet, who had obtained, and deserved, her applause, her esteem, her affection. If this laudable wish was very sensibly felt by the public at large, it glowed with peculiar warmth and eagerness in the bosom of the few, who had been so fortunate as to enjoy an intimacy with Cowper in some unclouded periods of his life, and who knew from such an intimacy, that a lively sweetness,

 and

Hayley: *Life of William Cowper*
Chichester: J. Seagrave, 1803
$6\frac{3}{4}'' \times 5\frac{3}{8}''$

THE

LAY

OF

THE LAST MINSTREL,

A POEM;

BY

WALTER SCOTT, Esq.

Dum relego, scripsisse pudet, quia plurima cerno,
Me quoque, qui feci, judice, digna lini.

LONDON:

PRINTED FOR LONGMAN, HURST, REES, AND ORME,
PATERNOSTER-ROW, AND A. CONSTABLE AND CO. EDINBURGH:
By James Ballantyne & Co. Edinburgh.
1806.

Scott: *Lay of the Last Minstrel*
Edinburgh: Ballantyne, 1806
$5\frac{3}{8}'' \times 2\frac{7}{8}''$

INTRODUCTION.

THE way was long, the wind was cold,
The Minstrel was infirm and old;
His withered cheek, and tresses gray,
Seemed to have known a better day;
The harp, his sole remaining joy,
Was carried by an orphan boy.
The last of all the bards was he,
Who sung of Border chivalry;
For, well-a-day! their date was fled,
His tuneful brethren all were dead;
And he, neglected and oppressed,
Wished to be with them, and at rest.
No more, on prancing palfrey borne,
He carolled, light as lark at morn;

Scott: *Lay of the Last Minstrel*
Edinburgh: Ballantyne, 1806
$4\frac{1}{4}'' \times 2\frac{1}{4}''$

DAVISON'S
Poetical Rhapsody.

WITH

A PREFACE,

BY

SIR EGERTON BRYDGES, K.J.

"Never durst Poet touch a pen to write,
Until his ink were temper'd with Love's sighs;
And then his lines would ravish savage ears,
And plant in Tyrants mild humanity." *Shakesp.*



KENT.

Printed at the private Press of Lee Priory;

BY JOHNSON AND WARWICK.

1814.

Davison: *Poetical Rhapsody*

Lee Priory: Johnson and Warwick, 1814

$6\frac{7}{8}'' \times 3\frac{3}{4}''$

ADVERTISEMENT

TO

THE FIRST PORTION OF THIS EDITION.

THE Collection of Elizabethan Poetry, which is now again introduced to the curious through the LEE PRIORY Press, has long been a desideratum among the lovers of our old English literature: for, though it passed through four editions in the reign of King James I. (1602, 1608, 1611, 1621,) it has for at least a century been so rare, that very few have had an opportunity of being gratified with the perusal of it.

The intrinsic merit of the pieces, which it contains, is intended to form the subject of an Introduction, which is kept back till the printers have had time to complete the impression of the original work.

FRANCIS DAVISON, the collector, and in part author, of these poems, was the son of

Davison: *Poetical Rhapsody*

Lee Priory: Johnson and Warwick, 1814

$6\frac{7}{8}'' \times 3\frac{3}{4}''$

THE

FABLES OF ÆSOP,

AND OTHERS,

WITH DESIGNS ON WOOD,

BY

THOMAS BEWICK

The wisest of the Ancients delivered their Conceptions of the Deity, and their Lessons of Morality, in Fables and Parables."



NEWCASTLE:

PRINTED BY E. WALKER, FOR T. BEWICK AND SON.

SOLD BY THEM, LONGMAN AND CO. LONDON,

AND ALL BOOKSELLERS.

1818.

Aesop: *Fables*

Newcastle: Walker and Bewick, 1818

$6\frac{1}{8}'' \times 3\frac{1}{4}''$



THE ORIGINAL PREFACE.

To those who attentively consider the subject of Natural History, as displayed in the animal creation, it will appear, that though much has been done to explore the intricate paths of Nature, and follow her through all her various windings, much yet remains to be done before the great œconomy is completely developed. Notwithstanding the laborious and not unsuccessful inquiries of ingenious men in all ages, the subject is far from being exhausted. Systems have been formed and exploded, and new ones have appeared in their stead; but, like skeletons injudiciously put together, they give but an imperfect idea of that order and symmetry to which they are intended to be subservient: they have, however, their use, but it is chiefly the skilful practitioner who is enabled to profit by them; to the less informed they appear obscure and perplexing, and too frequently deter him from the great object of his pursuit.

To investigate, with any tolerable degree of success, the more retired and distant parts of the animal œconomy, is a task of no small difficulty. An enquiry so desirable and so eminently useful would require the united efforts of many to give it the desired success. Men of leisure, of all descriptions, residing in the country, could scarcely find a more delightful employment than in attempting to elucidate, from their own observations, the various branches of Natural

Aesop: *Fables*

Newcastle: Walker and Bewick, 1818

$6\frac{1}{4}'' \times 3\frac{1}{4}''$

Q. HORATII FLACCI OPERA

RECENSUIT ET ILLUSTRAVIT

FREDERICUS G. DOERING

ACCEDUNT INDICES

LOCUPLETISSIMI.

EDITIO NOVA, AUCTIOR ET EMENDATIOR.



M DCCC XXXVIII.

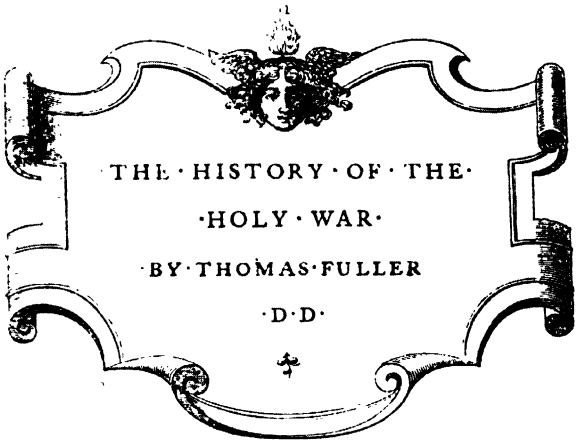
OXONII: D. A. TALBOYS.

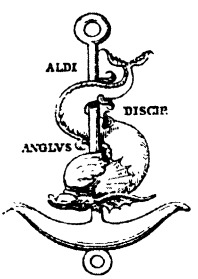
LONDINI: WHITTAKER ET CO.;
LONGMAN, ORME, BROWN, GREEN, ET LONGMANS;
ET T. TEGG ET FILIUS.

Horatius: *Opera*

Oxford: D. A. Talboys, 1838

$6\frac{7}{8}'' \times 3\frac{5}{8}''$





LONDON

WILLIAM PICKERING

1840

Fuller: *History of the Holy War*

London: Pickering and Whittingham, 1840

$5\frac{1}{2}'' \times 3''$

TO HIS WORTHY AND LEARNED FRIEND,

MR. THOMAS FULLER,

UPON HIS EXCELLENTLY COMPOSED HISTORY OF THE HOLY WAR.

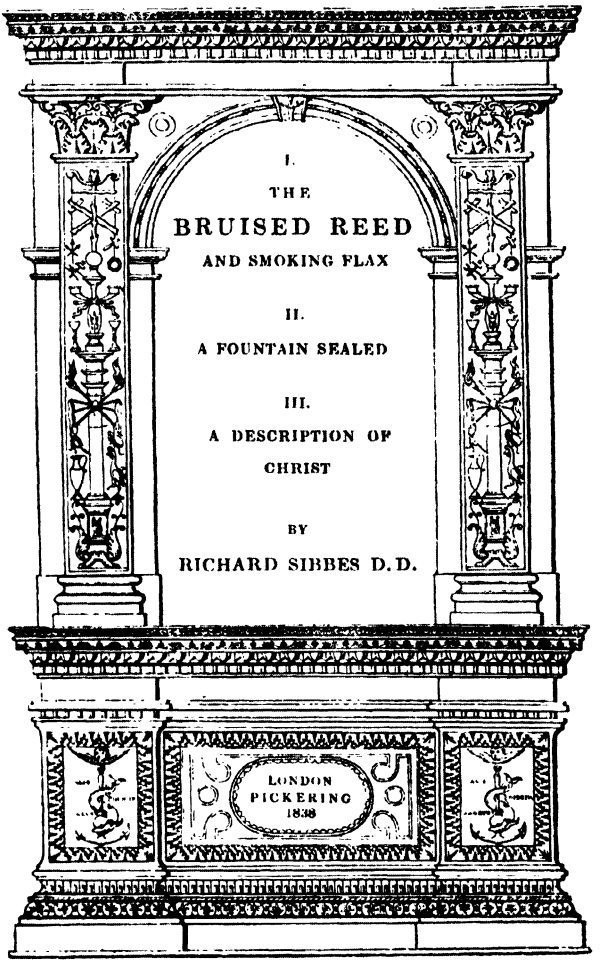
CAPTAIN of arts, in this thy Holy War
My muse desires to be thy trumpeter,
In thy just praise to spend a blast or two,
For this is all that she (poor thing) can do.

Peter the Hermit, like an angry owl,
Would needs go fight all armed in his cowl.
What, had the holy man nought else to do,
But thus to lose his blood and credit too?
Seeking to win Christ's sepulchre, God wot,
He found his own; this was the ground he got.
Except he got more ground, when he one day
Besieging Antioch fiercely ran away.
Much wiser was the Pope: at home he stayed,
And made the world believe he wept and prayed.
Meanwhile (behold the fruit of feigned tears)
He sets the world together by the ears.
His head serves him, whilst others use their hands:
Whilst princes lose their lives, he gets their lands.
To win the Holy Land what need kings roam?
The pope can make a Holy Land at home
By making it his own: then for a fashion,
'Tis said to come by Constantine's donation.
For all this fox-craft, I have leave (I hope)
To think my friend far wiser than the pope
And hermit both: he deals in holy wars,
Not as a stickler in those fruitless jars,
But a composer rather: hence this book;
Whereon whilst I with greedy eyes do look,
Methinks I travel through the Holy Land,
Viewing the sacred objects on each hand.
Here mounts (methinks), like Olivet, brave sense;
There flows a Jordan of pure eloquence:
A temple rich in ornament I find
Presented here to my admiring mind.
Strange force of Art! the ruined holy city
Breeds admiration in me now, not pity.
To testify her liking, here my muse
Makes solemn vows, as holy pilgrims use.

Fuller: *History of the Holy War*

London: Pickering and Whittingham, 1840

$5\frac{3}{8}'' \times 2\frac{1}{2}''$



Sibbes: *The Bruised Reed*

London: Pickering and Whittingham, 1838

$5\frac{1}{2}'' \times 3\frac{1}{8}''$

TO THE RIGHT HONOURABLE

THE LADY DALKEITH,

LADY GOVERNESS TO HER HIGHNESS

THE PRINCESS HENRIETTA.

MADAM,

IT is unsafe in these dangerous days for any to go abroad without a convoy, or, at the least, a pass; my book hath both in being dedicated to your honour. The apostle saith, Who planteth a vineyard, and eateth not of the fruit thereof? I am one of your honour's planting, and could heartily wish, that the fruit I bring forth were worthy to be tasted by your judicious palate. Howsoever, accept these grapes, if not for their goodness, for their novelty: though not sweetest relished, they are soonest ripe, being the first fruits of Exeter press, presented unto you. And if ever my ingratitude should forget my obligations to your honour, these black lines will turn red, and blush his unworthiness that wrote them. In*

* 1 Cor. ix. 7.

Sibbes: *The Bruised Reed*

London: Pickering and Whittingham, 1838

$5\frac{1}{4}'' \times 2\frac{5}{8}''$

GOOD THOUGHTS

IN BAD TIMES, GOOD THOUGHTS IN WORSE TIMES, MIXT CONTEMPLATIONS IN BETTER TIMES,

BY THOMAS FULLER D. D.

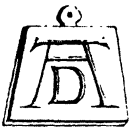
TO WHICH IS ADDED

THE CAUSE AND CURE OF A WOUNDED CONSCIENCE



LONDON
WILLIAM PICKERING
MDCCCXLI

Fuller: *Good Thoughts*
London: Pickering and Whittingham, 1841
$5\frac{1}{2}'' \times 2\frac{1}{2}''$



The Passion of our Lord Jesus Christ,

pourtrayed by Albert Durer.

EDITED BY HENRY COLE,

AN ASSISTANT KEEPER OF THE PUBLIC RECORDS.

London:

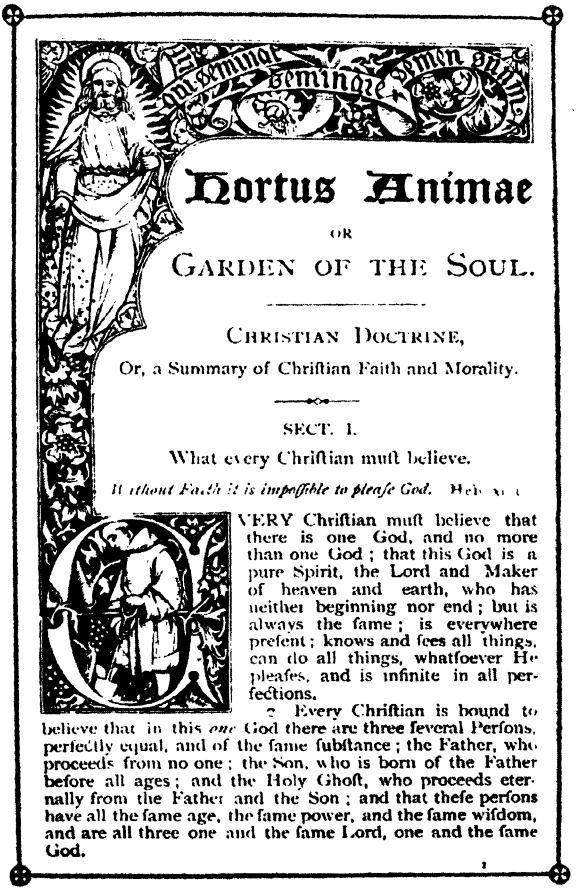
Joseph Cundall, 12, Old Bond Street; William Pickering, 177, Piccadilly; George Bell, 186, Fleet Street; J. H. Parker, Oxford; J. and J. J. Deighton, Cambridge.

1844.

Cole: *The Passion of Our Lord*

London: Pickering and Whittingham, 1844

$5\frac{1}{8}'' \times 3\frac{3}{4}''$



Hortus Animae

OR

GARDEN OF THE SOUL.

CHRISTIAN DOCTRINE,

Or, a Summary of Chriſtian Faith and Morality.

SECT. I.

What every Chriſtian muſt believe.

Without Faith it is impoſſible to pleaſe God. Heb. xi. 6.

EVERY Chriſtian muſt believe that there is one God, and no more than one God; that this God is a pure Spirit, the Lord and Maker of heaven and earth, who has neither beginning nor end; but is always the ſame; is everywhere preſent; knows and ſees all things, can do all things, whatſoever He pleaſes, and is infinite in all perfections.

2 Every Chriſtian is bound to believe that in this *one* God there are three ſeveral Perſons, perfectly equal, and of the ſame ſubſtance; the Father, who proceeds from no one; the Son, who is born of the Father before all ages; and the Holy Ghoſt, who proceeds eternally from the Father and the Son; and that theſe perſons have all the ſame age, the ſame power, and the ſame wiſdom, and are all three one and the ſame Lord, one and the ſame God.

Hortus Animae

London: John Philip, 1860

$4\frac{7}{8}'' \times 3''$

RELIQUES OF OLD LONDON UPON THE BANKS OF THE THAMES & IN THE SUBURBS SOUTH OF THE RIVER

DRAWN IN LITHOGRAPHY BY

T. R. WAY

WITH AN INTRODUCTION AND DESCRIPTIONS BY

H. B. WHEATLEY, F.S.A.



LONDON: GEORGE BELL AND SONS: MDCCCXCIX

Way: *Reliques of Old London*

London: Chiswick Press, 1899

8″ × 6¼″

Afloat again

CHAPTER XXIV. UP THE THAMES: THE SECOND DAY.



HEY were not slow to take my hint; & indeed, as to the mere time of day, it was best for us to be off, as it was past seven o'clock, & the day promised to be very hot. So we got up and went down to our boat; Ellen thoughtful and abstracted; the old man very kind and courteous, as if to make up for his crabbedness of opinion. Clara was cheerful & natural, but a little subdued, I thought; and she at least was not sorry to be gone, and often looked shyly and timidly at Ellen and her strange wild beauty. So we got into the boat, Dick saying as he took his place, "Well, it is a fine day!" and the old man answering "What! you like that, do you?" once more; and presently Dick was sending the bows swiftly through the slow weed-checked stream. I turned round as we got into mid-stream, and waving my hand to our hosts, saw Ellen leaning on the old man's shoulder, and caressing his healthy apple-red cheek, and quite a keen pang smote me as I thought how I should never see the beautiful girl again. Presently I insisted on taking the sculls, and I rowed a good deal that day; which no doubt accounts for the fact that we got very late

Morris: *News from Nowhere*

Kelmscott Press, 1892

$5\frac{5}{8}'' \times 4\frac{1}{4}''$

to the place which Dick had aimed at. Clara was particularly affectionate to Dick, as I noticed from the rowing thwart; but as for him, he was as frankly kind and merry as ever; and I was glad to see it, as a man of his temperament could not have taken her caresses cheerfully and without embarrassment if he had been at all entangled by the fairy of our last night's abode. Once a school



NEED say little about the lovely reaches of the river here. I duly noted that absence of cockney villas which the old man had lamented; and I saw with pleasure that my old enemies the "Gothic" cast-iron bridges had been replaced by handsome oak and stone ones. Also the banks of the forest that we passed through had lost their courtly game-keeperish trimness, and were as wild and beautiful as need be, though the trees were clearly well seen to. I thought it best, in order to get the most direct information, to play the innocent about Eton & Windsor; but Dick volunteered his knowledge to me as we lay in Datchet lock about the first. Quoth he: ¶ "Up yonder are some beautiful old buildings, which were built for a great college or teaching-place by one of the mediæval kings... Edward the Sixth, I think" (I smiled to myself at his rather natural blunder). "He meant poor people's sons to be taught there what knowledge was going in his days; but it was a matter of course that

Morris: *News from Nowhere*

Kelmscott Press, 1892

$5\frac{5}{8}'' \times 4\frac{1}{8}''$

IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS. ¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth, and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night: and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. ¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

27

The Holy Bible

London: The Doves Press, 1903–5

$9\frac{1}{8}'' \times 6\frac{3}{8}''$

A HISTORY OF THE HOLY EUCHARIST IN GREAT BRITAIN

BY T. E. BRIDGETT, C.SS.R.
With Notes by H. THURSTON, S.J.

LONDON
BURNS & OATES
ORCHARD STREET
M CM VIII

Bridgett and Thurston: *History of the Holy Eucharist*
London: Arden Press, 1908
$9\frac{7}{8}'' \times 5\frac{1}{2}''$

THE ORDER FOR

MORNING PRAYER,

DAILY THROUGHOUT THE YEAR.

¶ At the beginning of Morning Prayer the Minister shall read with a loud voice some one or more of these Sentences of the Scriptures that follow. And then he shall say that which is written after the said Sentences

Ezekiel xviii. 27. WHEN the wicked man turneth away from his wickedness that he hath committed, and doeth that which is lawful and right, he shall save his soul alive.

Psalm li. 3. I acknowledge my transgressions, and my sin is ever before me.

Psalm li. 9. Hide thy face from my sins, and blot out all mine iniquities.

Psalm li. 17. The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise.

Joel ii. 13. Rend your heart, and not your garments, and turn unto the Lord your God: for he is gracious and merciful, slow to anger, and of great kindness, and repenteth him of the evil.

Dan. ix. 9, 10. To the Lord our God belong mercies and forgivenesses, though we have rebelled against him: neither have we obeyed the voice of the Lord our God, to walk in his laws which he set before us.

O Lord, correct me, but with judgement; not in thine anger, lest thou bring me to nothing. Jer. x. 24. Psalm vi. 1.

Repent ye; for the Kingdom of heaven is at hand. St. Matt. iii. 2.

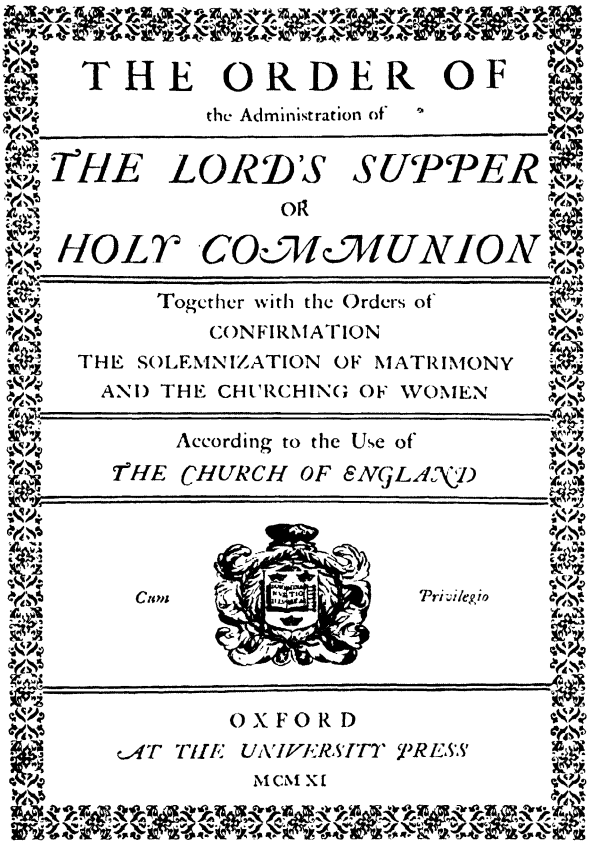
I will arise, and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son. St. Luke xv. 18, 19.

Enter not into judgement with thy servant, O Lord; for in thy sight shall no man living be justified. Psalm cxliii. 2.

If we say that we have no sin, we deceive ourselves, and the truth is not in us: but, if we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness. 1 St. John i. 8, 9.

A DEARLY

Book of Common Prayer
Oxford University Press, 1911
$9\frac{3}{4}'' \times 7\frac{7}{8}''$



THE ORDER OF

the Administration of

THE LORD'S SUPPER

OR

HOLY COMMUNION

Together with the Orders of

CONFIRMATION

THE SOLEMNIZATION OF MATRIMONY

AND THE CHURCHING OF WOMEN

According to the Use of

THE CHURCH OF ENGLAND

Cum *Privilegio*

OXFORD

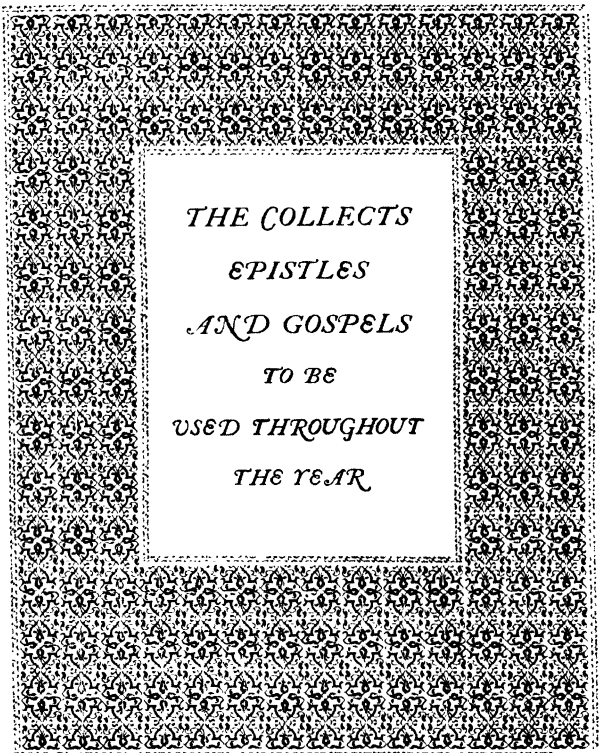
AT THE UNIVERSITY PRESS

MCMXI

Book of Common Prayer

Oxford University Press, 1911

$11\frac{1}{2}'' \times 7\frac{5}{8}''$



Book of Common Prayer
Oxford University Press, 1911
$10\frac{3}{8}'' \times 7\frac{1}{2}''$

BODLEIAN LIBRARY
SHAKESPEARE EXHIBITION
1916

CLASS A. EARLY WORKS

1 VENUS AND ADONIS, 1593.

The only copy of the first edition of Shakespeare's first publication.

Venus and Adonis. [*motto, then device*]
London Imprinted by Richard Field, and are to be sold at the signe of the white Greyhound in Paules Church-yard. 1593. 4°: signn. A⁴ B–G⁴ H².

Unique copy, reproduced in facsimile by Ashbee in 1867, by Griggs in 1886, and by Lee in 1905. The motto on the title-page is from Ovid (*Amores* I. xv. 35–6):

'Vilia miretur vulgus: mihi flavus Apollo
Pocula Castalia plena ministret aqua',

which Marlowe translated

'Let base-conceited wits admire vile things,
Fair Phœbus lead me to the Muses' springs!'

This and *Lucrece* were the only two works published with the author's sanction and co-operation. The preface declares the

B

Dr John RADCLIFFE

A SKETCH

OF HIS LIFE

WITH AN ACCOUNT

OF HIS

FELLOWS

AND

FOUNDATIONS

By *J. B. Nias*, M.D., M.R.C.P.

Radcliffe Travelling Fellow 1882–5

OXFORD

At the CLARENDON PRESS *A.D.* 1918

Nias: *Dr. John Radcliffe*

Oxford University Press, 1918

$6\frac{5}{8}'' \times 3\frac{3}{4}''$

SHAKESPEARE'S

Use of Song

With the Text of

The Principal Songs

by

Richmond Noble, M.A.
Lincoln College, Oxford



OXFORD UNIVERSITY PRESS
HUMPHREY MILFORD
M CM XXIII

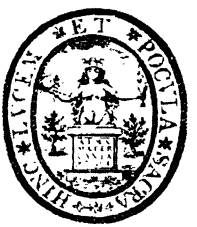
Noble: *Shakespeare's Use of Song*
Oxford University Press, 1923
$7\frac{1}{4}'' \times 4\frac{1}{8}''$

THE AUTHORISED VERSION OF THE ENGLISH BIBLE 1611

EDITED BY

WILLIAM ALDIS WRIGHT, M.A.
VICE-MASTER OF TRINITY COLLEGE, CAMBRIDGE

VOLUME I



Cambridge
at the University Press
1909

The English Bible
Cambridge University Press, 1909
$6\frac{1}{8}'' \times 3\frac{5}{8}''$

ADDRESS AT THE UNVEILING OF THE ROLL OF HONOUR OF THE CAMBRIDGE TIPPERARY CLUB. BY THE PROVOST OF KING'S COLLEGE.

TODAY a great record is brought before us. The Roll of Honour of this Club is unveiled. Each name that is written upon it brings to some one of you who hear me a memory which I think must be more precious than any gift that could be given to you, except the gift of one more sight of the kinsman or the friend. But not to you alone are these memories precious. We also, even if we did not know them, are proud of our fellow citizens; nay, there is not a man, woman, or child in the land who does not now,—who for many a year to come will not,—honour the men and boys who went forth, not knowing whither they went, and gave for England all that they had to give.

Four or five years ago, what did each one of these think would be the course of his life? Most, I suppose, thought of years spent in some honest work or trade, of a wife, home, and children, a quiet old age, and a grave among those he had known. Even to those who had planned something more adventurous, a life over seas, or the career of a sailor or a soldier, it did not seem the most likely thing that they would die a death of violence.

There came a day which changed all that: a day when it

Address at the Tipperary Club
Cambridge University Press, 1918
$7'' \times 4\frac{1}{8}''$

Juliet; Venice for Shylock and for Othello as handily as for Gratiano; and Launce and Launcelot Gobbo are brothers and might inhabit either. In the original version of that most English of comedies. *Every Man in his Humour*, Jonson laid the scene in Florence and gave his characters Italian names. Few will deny that by transferring the scene to London and turning his eccentrics into English men and women he made—by this process alone—a vastly better play; that in his native-grown Comedy of Humours this increase of realism increases his vivacity and verisimilitude. The audience approved, and the successors and congeners of *Every Man in his Humour—Epicoene, The Alchemist, Bartholomew's Fair*—were duly located in or near London.

> Our *Scene* is *London*, 'cause we would make knowne
> No countries mirth is better then our owne...
>
> (Prologue to *The Alchemist*, 1610.)

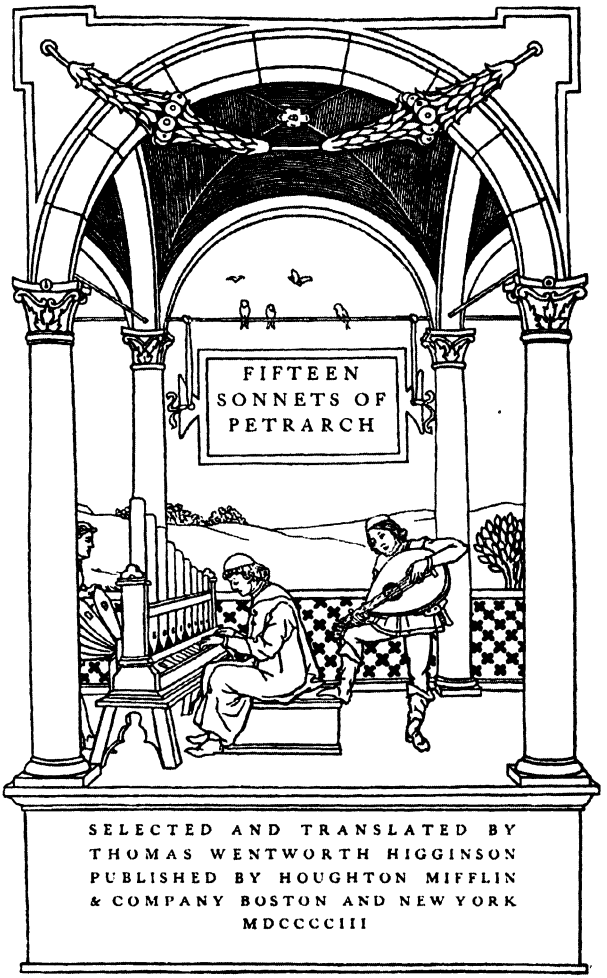
The apology, however, hints the innovation. In 1598 Jonson would stage his British comedy in Florence as unhesitatingly as, ten years or so later, Webster staged his Italianate *White Devil* in Rome or Padua; or—shall we say?—with no more trouble of artistic conscience than Shakespeare felt in dodging the centuries and dragging the right Renaissance scoundrel Iachimo into a supposed early-British *Tragedie of Cymbeline*. 'Somewhere in Italy' was in fact the spot where an Elizabethan playwright and his audience started upon agreed terms. Apart from the tradition and the romance of it, this convention of Italy conveniently accommodated the players, under a wide range of magnificent titles, with a still wider wardrobe of magnificent and miscellaneous costumes.

Guess-work suggests that in *The Two Gentlemen of Verona* Shakespeare recast an old lost play *The History of Felix and Philiomena*, entered in the Revels Accounts, 1584–5, as having been acted by the Queen's company at Greenwich 'on the sondaie next after neweyeares daie at

Shakespeare: *Two Gentlemen of Verona*

Cambridge University Press, 1921

$5\frac{1}{4}'' \times 2\frac{7}{8}''$



Higginson: *Fifteen Sonnets of Petrarch*

Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1903

$6\frac{1}{2}'' \times 3\frac{3}{4}''$

a doubtful blessing to the human race, that the instinct of translation still prevails, stronger than reason; and after one has once yielded to it, then each untranslated favorite is like the trees round a backwoodsman's clearing, each of which stands, a silent defiance, until he has cut it down. Let us try the axe *again.* This is to Laura *singing* (Quando Amor).

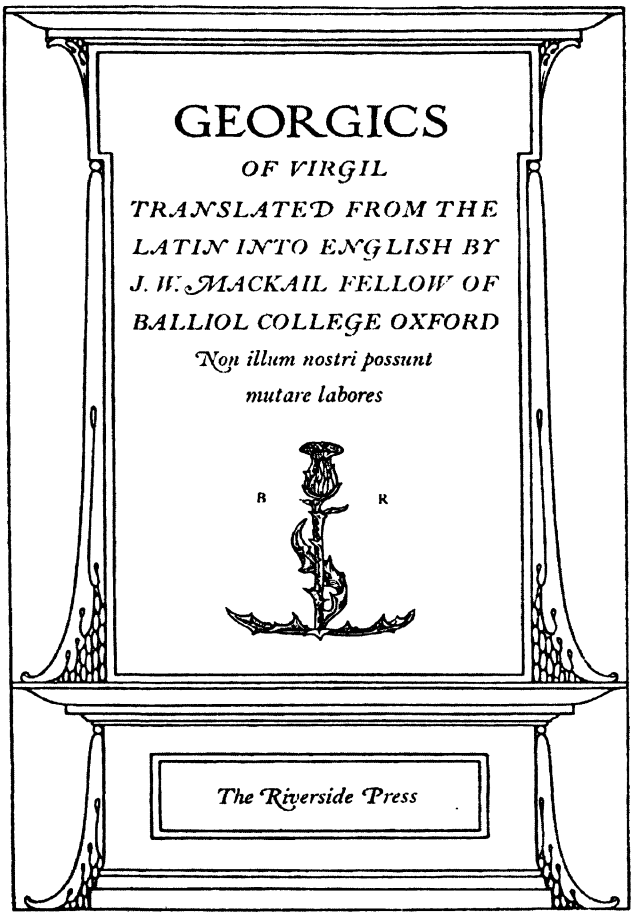
As I *look across the bay, there is seen resting over all the hills, and even upon every distant sail, an enchanted veil of palest blue, that seems woven out of the very souls of happy days,— a bridal veil, with which the sunshine weds this soft landscape in summer.* Such *and so indescribable is the atmospheric film that hangs over these poems of* Petrarch's; *there is a delicate haze about the words, that vanishes when you touch them, and reappears as you recede.* How *it clings, for instance, round this sonnet* (Aura che quelle chiome)!

Consider *also the pure and reverential tenderness of one like this* (Qual donna attende). A *companion sonnet, on the other hand* (O passi sparsi), *seems rather to be of the* Shakespearean *type; the successive phrases set sail, one by one, like a yacht squadron; each spreads its graceful wings and glides*

Higginson: *Fifteen Sonnets of Petrarch*

Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1903

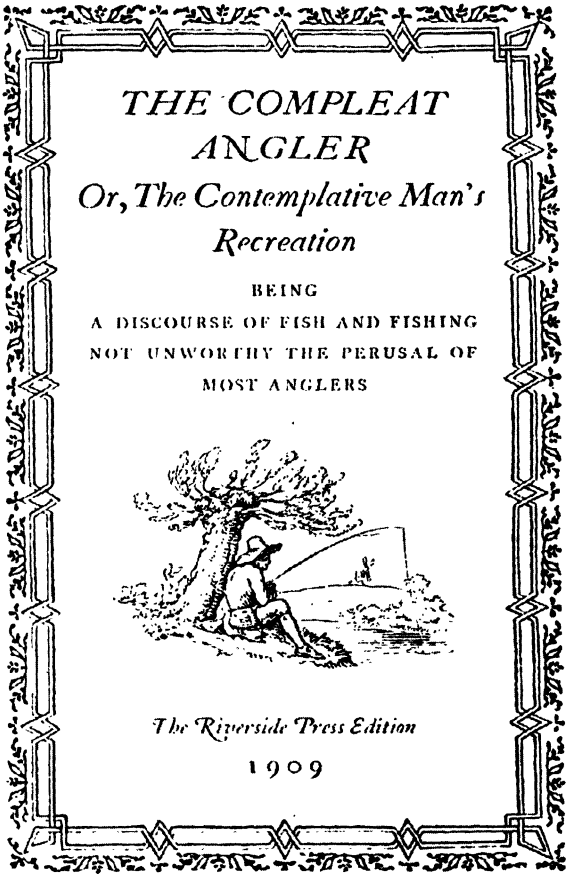
$4\frac{1}{2}'' \times 2\frac{3}{4}''$



Mackail: *Georgics of Virgil*

Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1904

$7\frac{1}{4}'' \times 4\frac{3}{8}''$



Walton: *Compleat Angler*

Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1909

$5\frac{1}{4}'' \times 3\frac{1}{8}''$

TO THE

Reader of this Discourse

BUT ESPECIALLY TO

THE HONEST

ANGLER

I Think fit to tell thee these following truths; that I did not undertake to write, or to publish this Discourse of Fish and Fishing, to please my self, and that I wish it may not displease others; for I have confest there are many defects in it. And yet, I cannot doubt, but that by it, some readers may receive so much profit or pleasure, as if they be not very busie men, may make it not un-

Walton: *Compleat Angler*

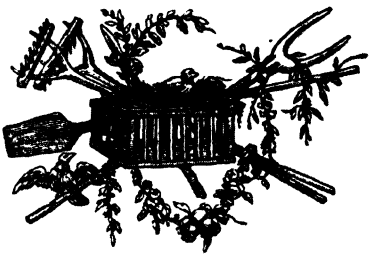
Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1909

$4\frac{1}{8}'' \times 2\frac{1}{8}''$

LXXV SONNETS

BY

William Wordsworth



Houghton Mifflin Company
Boston & New York

Wordsworth: *Seventy-five Sonnets*
Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1910
$4\frac{3}{4}'' \times 2\frac{1}{4}''$



Mr WALPOLE'S FRIENDS IN BOSTON

MANY promising enterprises have been organized into an early death. On the rocks of the elaborate plan and the shoals of the careful system are the wrecks of many good ships. The Walpole Society find the safest anchorage

Dana: *Mr. Walpole's Friends in Boston*
Cambridge, U.S.A.: Bruce Rogers, Riverside Press, 1911
$5\frac{7}{8}'' \times 3''$



INTRODUCTION

To the Edition of 1825.

By THEODORE DWIGHT.

THIS is not a work of fiction, as the scarcity of old American manuscripts may induce some to imagine; but it is a faithful copy from a diary in the author's own hand-writing, compiled soon after her return home, as it appears, from notes recorded daily, while on the road. She was a resident of Boston, and a lady of uncommon literary attainments, as well as of great taste and strength of mind. She was called Madam Knight, out of respect to her character,

The Journal of Madam Knight
Bruce Rogers, at the Press of W. E. Rudge, 1920
$5\frac{1}{4}'' \times 2\frac{5}{8}''$



THE

JOURNAL

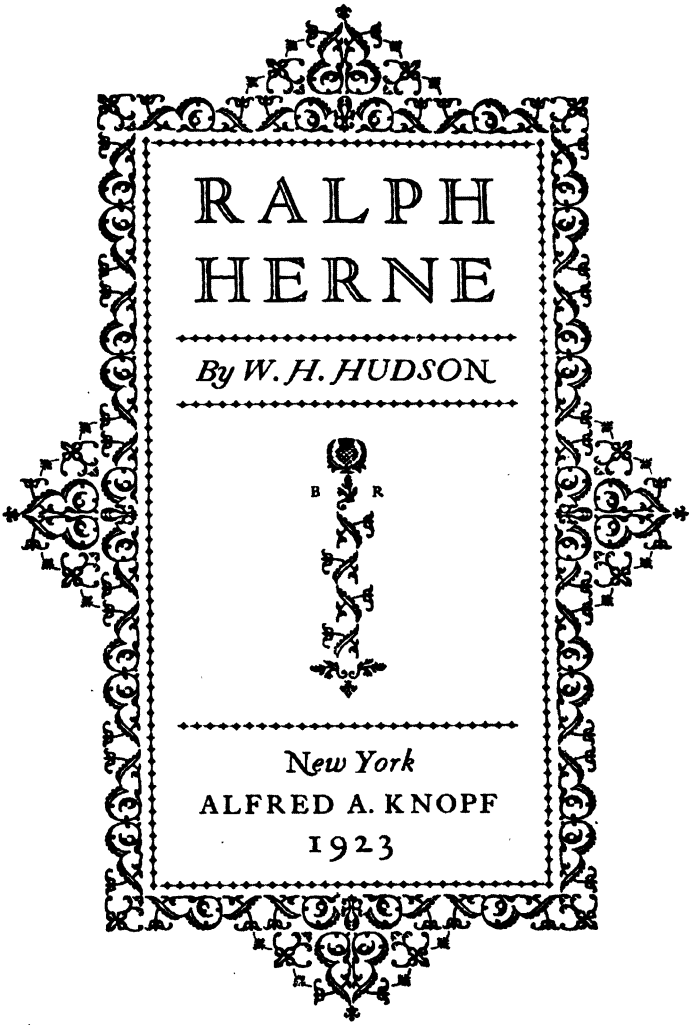
OF

Madam *KNIGHT.*

Monday, Octb'r. ye second,
1704.

ABOUT three o'clock afternoon, I begun my Journey from Boston to New-Haven; being about two Hundred Mile. My Kinsman, Capt. Robert Luist, waited on me as farr as Dedham, where I was to meet ye Western post.

The Journal of Madam Knight
Bruce Rogers, at the Press of W. E. Rudge, 1920
$5\frac{1}{4}'' \times 2\frac{5}{8}''$



Hudson: *Ralph Herne*

Bruce Rogers, at the Press of W. E. Rudge, 1923

$6\frac{5}{8}'' \times 4\frac{1}{4}''$

The Felicities of Sixty

By ISAAC H. LIONBERGER

BOSTON
The Club of Odd Volumes
1922

Lionberger: *The Felicities of Sixty*
Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922
5″ × 3⅛″

THE FELICITIES OF SIXTY

IN MY SIXTIETH YEAR, a wise woman of more than eighty said to me: "I congratulate you: you have begun to live after sixty years of preparation, and are now wise enough to govern yourself and help others. The best part of life is between sixty and eighty."

I pondered her saying, testing its truth by my own experience. I think she was right. I think so because my opinion of friends and enemies, of life and the meaning of life, has undergone a marked and significant change in which I find a distinct and abiding happiness. We have, at

Lionberger: *The Felicities of Sixty*

Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922

$4\frac{7}{8}'' \times 3''$

Charles Lamb

A Letter regarding Roast Pig to William Hazlitt
and
A Letter on Friendship to Robert Lloyd
together with
A Dissertation on Roast Pig



Privately Printed for his Friends by
W. K. Bixby
1922

Lamb: *Dissertation concerning roast pig*
Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922
$5\frac{1}{4}'' \times 3\frac{7}{8}''$

Mrs. Amory's Letters

I

Havre, Novr 1st, 1833.



AS I have promised you, my dearest Mother, an exact account of my "*European experiences*," I take the first opportunity to commence, after liberation from sea. You, I am sure, will remember the 27th of September, when we left Brookline with you; and our final adieu at Dedham; that parting scene I shall long remember — such moments are not easily obliterated from the memory! We reached Providence to sleep, after a melancholy ride, which, however, was much enlivened to Mr Amory by Mr E. Preble's company, who very kindly attended us to N. York, and remained there with us till the eve^g before we sailed. Before leaving Providence we paid a long visit to our friends the Arnolds, who received us with even more than their usual kindnefs. At noon we took paſsage in the Steamboat, where among others of our acquaintance, we recognized M^r & Mrs N. Amory, who, however, stopped at Newport. In spite of my

The Wedding Journey of Charles and Martha Amory

Boston, U.S.A.: D. B. Updike, Merrymount Press, 1922

$5\frac{3}{4}'' \times 4\frac{1}{2}''$

THE JOURNAL OF
MRS. JOHN AMORY

1775

LEFT Boston Wenesday 24 May 1775, about 9' oClock in the forenoon—in a Schooner, bound to Marblehead, where we arriv'd about four o'Clock the same day, & went first on board the *Minerva*,— Brother & Sister Payne & M' Eliot were there waiting for us— we then went on shore at Marblehead, drank Tea with M' & Mrs Eliot at their lodgings, sup'd & lodg'd at the Inn with Brother Payne — Mrs Jackson with us—

Thursday 25th dined at the Inn, then went with Brother & Sister Payne to Salem, & lodg'd at M' Mascarene's—

Fryday 26 —After Breakfast, return'd to Marblehead, Brother & Sister Payne with us, & dined with M' Eliot—after dinner went on board the *Minerva*, & soon had the pleasure of seeing M' & Mrs Greene coming into the harbour.— we waited to welcome them on board, then went on shore to drink Tea, & then took leave of our friends & return'd on board late in the Evening—

Saturday May 27. 1775 — About 9' oClock in the forenoon, sat sail from Marblehead in the Ship *Minerva* Capt. John Calahan for

Journal of Mrs. John Amory

Boston, U.S.A.: D. B. Updike, Merrymount Press, 1923

7″ × 5″

HET EIGEN RIJK

DOOR

ALBERT VERWEY

DE ZILVERDISTEL
'S GRAVENHAGE, MDCCCCXII

Verwey: *Het Eigen Rijk*
Enschedé en Zonen for the Zilverdistel Press, 1912
$5\frac{3}{8}'' \times 4\frac{1}{4}''$

LANSELOET

AY GOD HERE hoe mach dit ſijn
Dat ic die ſcone ſanderijn
Aldus met herten hebbe beſeten
Nochtan wert mi verweten
Van mijnder moeder alle daghe
Dat ic mine minne ſoe neder draghe
Dies horic menich ſpitich woort
Maer haer minne heeft mi ſoe doerboert
Dat icſe ghelaten niet en can
Ic en moet haer altoes ſpreken an
Als icſe metten oghen aneſcouwe
Dies heeft mijn moeder groten rouwe
Daer omme ſoe moet verborghen ſijn.
Nv willic hier wachten die vrouwe mijn
Onder deſen neghelentier
Want ſi ſal hier comen ſcier
Dat wetic wel in deſen bogaert.

Lanſeloet van Denemerken

SANDERIJN

O edel ridder van hogher aert,
God die alle dinc vermach
Die moet v gheuen goeden dach
Edel ridder van herten vri.

LANSELOET

O ſcone maghet, god die ſi ons bi
Ende moet v ende mi in doghden ſparen

Lanseloet Van Denemerken

Enschedé en Zonen for the Zilverdistel Press, 1913

$5'' \times 3\frac{3}{8}''$

SCHILLER
DRAMATISCHE DICHTUNGEN
BAND I

MCMV
LEIPZIG
IM INSELVERLAG

Schiller: *Dramatische Dichtungen*
Carl Ernest Poeschel for the Insel-Verlag, 1905
$5\frac{5}{8}'' \times 3\frac{1}{8}''$

A Minos mi portò; e quegli attorse
otto volte la coda al dosso duro;
e, poi che per gran rabbia la si morse,
Disse: «Questi è de' rei del fuoco furo»;
per ch'io là dove vedi son perduto,
e sì vestito andando mi rancuro.»
Quand'egli ebbe il suo dir così compiuto,
la fiamma dolorando si partio,
torcendo e dibattendo il corno acuto.
Noi passammo oltre, ed io e il duca mio,
su per lo scoglio infino in su l'altr'arco
che copre il fosso in che si paga il fio
A quei che scommettendo acquistan carco.

Canto ventesimottavo.

CHI PORIA MAI PUR CON
parole sciolte / dicer del sangue
e delle piaghe appieno, / ch'i' ora vidi, per narrar più volte?
Ogni lingua per certo verria meno
per lo nostro sermone e per la mente,
c'hanno a tanto comprender poco seno.
S'ei s'adunasse ancor tutta la gente,
che già in su la fortunata terra
di Puglia fu del suo sangue dolente
Per li Troiani, e per la lunga guerra
che dell'anella fe' sì alte spoglie,
come Livio scrive, che non erra;
Con quella che sentì di colpi doglie
per contrastare a Roberto Guiscardo,
e l'altra, il cui ossame ancor s'accoglie
122

Dante: *Divina Commedia*
Munich: Bremer Presse, 1924
$8\frac{3}{4}'' \times 3\frac{5}{8}''$

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